THE

HISTORY

OF THE

THEATRES OF LONDON:

CONTAINING

AN ANNUAL REGISTER

OF ALL THE NEW AND REVIVED

TRAGEDIES, COMEDIES, OPERAS, FARCES, PANTOMIMES, &c.

THAT HAVE BEEN PERFORMED AT THE

THEATRES-ROYAL, IN LONDON,

From the YEAR 1771 to 1795.

WITH

OCCASIONAL NOTES AND ANECDOTES.

IN TWO VOLUMES.

VOL. I.

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MDCCXCVI.

THE

HISTORY

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OF

LONDON.

3

DEDICATION.

To W. T. LEWIS, ESQ.

ACTING MANAGER OF THE

THEATRE ROYAL, COVENT-GARDEN.

SIR,

WITH that respect due to acknowledged merit, I take the liberty of inscribing to YOU this CONTINUATION of VICTOR's *History of the Theatres of London:* and give me leave to add, in extenuation of a work which must appear rather presumptive in me, that so great was the length of time since Mr. Victor's *third* and *last* volume, the hope of ANY sequel seemed to be nearly extinguished, and in all probability no other

perſon would have undertaken it. To ſupport, therefore, the plan and ſpirit of the original, I have been particular in my enquiries, impartial in my accounts, and, I truſt, as accurate as poſſible. Should the fruits of my labour tend in any degree to ſerve the DRAMATIC LIBRARY, the ultimate wiſh is anſwered, of,

SIR,

Your moſt obedient

humble ſervant,

WALLEY CHAMBERLAIN OULTON.

AN

ANNUAL REGISTER

OF

THE PLAYS,

&c.

Mr. VICTOR in his third volume, having broken off where the Winter Theatres closed in the year 1771, we shall, for the sake of unity, commence with that time, and consequently begin this volume with the

Theatre-Royal, Haymarket.

June 26, 1771.

THE MAID OF BATH, by Mr. FOOTE. The Fable of this Piece was founded on a popular affair, which occurred about that time at Bath, between Sir W—— L——G and the then Miss LINLEY, afterwards Mrs. SHERIDAN. The gentleman paid his *honourable* addresses to Miss L——; but when the match was judged by her and her friends to be upon the point of celebration, the knight abruptly broke off the connection, either from a suspicion that her relations proposed quartering themselves upon

him and his fortune, or that ridicule would attend the union of *January* with *May*.

The piece was very well received. The audience were interested without plot; surprised without incident; instructed without moral; and diverted without a new character. In short, as Mr. FOOTE had a fine scope for displaying his inimitable talents for mimicry, the success of the piece is not to be wondered at. The Prologue, written by Mr. GARRICK, was spoken by Mr. FOOTE, wherein the author was compared to *Jack* the *Giant Killer*, a *Knight Errant*, and *Defender of the Fair Sex*.

July 15.

THE TOBACCONIST, a Farce of two acts, altered by Mr. GENTLEMAN, from BEN JONSON's *Alchymist*.

Mr. G— heightened the character of *Abel Drugger*, and added two new characters, viz. *Miss Rantipole* and *Headlong*, which were much applauded.

July 24.

QUEEN DIDO, a Musical Piece, taken from COTTON's *Virgil Travestie*.

It was extremely well performed, and met with great applause.

Theatre-Royal, Drury-Lane.

October 28, 1771.

THE INSTITUTION OF THE GARTER; OR, ARTHUR's ROUND TABLE RESTORED, a Masque. The Music by Mr. DIBDIN.

Mr. GARRICK had his apprehensions that this piece would meet with a strong opposition; and, addressing himself to the performers, (who consisted of every person engaged at the Theatre) exhorted them to go through their parts with spirit, and he flattered himself it would prevail. The dresses, scenery, &c. were beautiful.

The piece was performed with surprising correctness, and well received.

December 4.

TIMON OF ATHENS was revived with alterations and additions by Mr. CUMBERLAND, and rendered, in the opinion of the critics, more fit for the stage.

December 14.

AMELIA, a Musical Piece by Mr. CUMBERLAND.

This was an alteration of the author's firſt dramatic Eſſay, the *Summer's Tale;* and met but a lukewarm reception.

January 11, 1772.

LETHE (the Dramatic Satire) was revived, with alterations, and two additional characters, viz. a *Fribble*, by Mr. DODD, and an *Iriſhman* by Mr. MOODY; the Fine Gentleman was cut out, and *Tattoo* changed into a horſe-grenadier.

January 20.

THE FASHIONABLE LOVER, a Comedy, by Mr. CUMBERLAND.

Many of the critics were very ſevere upon this piece on the firſt night's repreſentation. Some were of opinion that it was deſtitute of the rules of Comedy, and that it ſhould with more propriety be called a *Dramatic Tale:* that *Aubrey* was an imitation of *Sealand*, in the *Conſcious Lovers; Mortimer* a copy of *Cecil*, in *Falſe Delicacy*; and *Dr. Druid*, an humble likeneſs of *Ruſh*, in *Taſte*. That *Colin Macleod* ſeemed the only character which could lay claim to originality; but that *his* language was improper, being drawn more like an Iriſh, than a Scotchman: and that the deſign of the piece

was a fulſome compliment to the Scotch, at the expence of the Engliſh.

However ſome judicious alterations being made previous to the ſecond night's repreſentation, the Comedy was not only found unexceptionable, but became a favourite. The ſituations are well choſen; the ſentiments juſt and noble; and the play throughout is intereſting and affecting.

February 27, 1772.

THE GRECIAN DAUGHTER, by Mr. MURPHY.

Very well received.

Theatre-Royal, Covent-Garden.

This ſeaſon there was an altercation between the Patentees of COVENT-GARDEN, which derived its ſource from a lady's theatrical abilities not being ſufficiently brought into play (as inſinuated) by Mr. COLMAN. Her cauſe was eſpouſed by Mr. HARRIS, her avowed friend and protector, which profeſſions he ſuddenly relinquiſhed, on account of ſome *infidelities* afterwards diſcovered on the part of the lady. The cauſe of quarrel having, therefore, ſub-

ſided, an amicable termination took place to all differences.

November 12, 1771.

THE FAIRY PRINCE, a Maſque.

This piece, which was taken from BEN JONSON, SHAKSPEARE, WEST, and DRYDEN, was got up to oppoſe the *Inſtitution of the Garter* at the other Houſe, and anſwered well the purpoſe.

December 10.

ZOBEIDE, a Tragedy, from VOLTAIRE, by Mr. CRADOCK, a gentleman of fortune then in LEICESTERSHIRE, who gave up his right to the profits, accruing from the repreſentation, to Mrs. YATES: but Mrs. Y., after the firſt night's repreſentation, fell into a *political indiſpoſition*; and the piece, which was in a languiſhing ſtate, conſequently periſhed.

January 25, 1772.

AN HOUR BEFORE MARRIAGE; a petit-piece, from MOLIERE'S *Forced Marriage*.

This *execrable* thing met the following extraordinary damnation;—when Mr. SHUTER, in the character of *Sir Andrew Melville*, (a Scotchman) brought on two ſwords to demand ſatisfaction for *Stanley's* (Mr. YATES) refuſing

to marry his ſiſter, *Miſs Melville*, (Mrs. MATTOCKS) a CANDLE was thrown upon the Stage FROM THE BOXES, as a ſignal of general cenſure. Upon which the curtain dropped, leaving the piece unfiniſhed. Author unknown.

March 9.

A WIFE IN THE RIGHT, a Comedy, by Mrs. GRIFFITHS.

This piece was not permitted to be given out for a ſecond repreſentation.

Theatre Royal, Hay-Market.

June 12, 1772.

THE COOPER, a petit-muſical piece, from the French. Well received.

CUPID's REVENGE, a muſical paſtoral, in two acts, by Mr. GENTLEMAN. Well received.

June 29.

THE NABOB, a Comedy in three acts, by Mr. FOOTE.

The points and ſatire of this piece met with great approbation.

The laſt night of this ſeaſon the following whimſical notice was ſtuck up in the green-room, which

ſome of the actors conſidering in a ſerious light, inſtead of a ſtroke of humour, were very chop-fallen; and enquired whether they ſhould engage themſelves in a country party for next ſummer: this created a hearty laugh among thoſe who entered into the ſpirit of the conceit.

" *September* 15, 1772.

" As it is uncertain to what length the Manager " of Drury-Lane Theatre may protract his en- " ſuing ſeaſon, or what foreign artiſts, beſides his " friend TORRE, he may import next ſummer " into this country, for *correcting the morals* and " *improving its taſte*, Mr. FOOTE dares not riſk " entering into any future engagement with his " preſent performers. He thanks them for their " aſſiſtance, wiſhes them ſucceſs, and will think " himſelf happy to be uſeful to them upon any " occaſion."

Drury-Lane.

October 23.

THE IRISH WIDOW.

This indifferent production kept poſſeſſion of the ſtage, which led many to believe Mr. GARRICK had a hand in it.—It is now inſerted among his works.

December 2.

THE ROSE, a Muſical Piece. Said to be written by an Oxford ſtudent, but many ſuppoſed the compoſer (Dr. ARNE) to have been the author.

The *Roſe* however met with a ſudden *blaſt*, and afforded the wags of the day a happy opportunity for exerciſing their wit.

December 8.

THE DUEL, a Comedy, by Mr. O'BRIEN, who formerly performed at this Theatre, and was eſteemed an excellent actor.

The parties engaged in this *Duel*, not giving the audience *ſatisfaction*, were put under an *arreſt*.

THE PIGMY RIVALS, OR HARLEQUIN FOUNDLING. This was a Pantomime of the pigmy kind.

January 7, 1773.

THE WEDDING RING, a Muſical Piece, of two acts, from the Italian.

Previous to the repreſentation of the Wedding Ring, a report was ſpread that Mr. BICKERSTAFF was the author. Mr. DIBDIN thought proper to make an affidavit that he was not; for as Mr. BICKERSTAFF's name was then odious to the public, the fate of the entertainment ſeemed to depend upon the town's giving credit to Mr. DIBDIN's affidavit: nevertheleſs, on the firſt night of the repreſentation of the piece, part of the audience teſtified their diſpleaſure by interrupting the actors for ſome time, till Mr. KING came on, and begged leave to read a paper put into his hand by Mr. DIBDIN; the purport whereof was, that Mr. D. had poſitively ſworn that Mr. B. was not the author, and that the public ſhould be made acquainted with the author's name in a day or two. The farce was now allowed to be performed without further oppoſition; but, when finiſhed, the audience became then clamorous to have the author's name declared: when Mr. KING again came forward, made an apology, hoping the town would not think him a party in any diviſion, and then informed them, that the Ma-

nagers had resolved, if Mr. DIBDIN made use of the least equivocation, to dismiss him from the Theatre, and that the performers would shun him as a perjured man, and a pest to society. This declaration, however, did not produce the desired effect, for Mr. DIBDIN was obliged to appear, and declare, "He was the author both of the words and music:" which asseveration appeased the audience, who now approved of the entertainment, although it conferred no great honour on the writer.

February 27, 1773.

ALONZO, a Tragedy, by Mr. Home, author of Douglas. Very well received.

May 17.

THE MAID OF KENT, a Comedy, performed for Mr. WALDRON's benefit—the supposed author.

It was taken from a story in the SPECTATOR, but was never repeated.

1772. **Covent-Garden,**

Opened this season with an Occasional Prelude by Mr. COLMAN, for the purpose of introducing a

young actreſs, Miſs BARSANTI, (late Mrs. DALY, wife of Mr. DALY, Manager of the Theatre-Royal Dublin) of an Italian family, and ſcholar of Dr. BURNEY. This lady diſplayed very powerful talents by imitating Italian and Engliſh ſingers.

November 21.

ELFRIDA, a Dramatic Poem, by Mr. MASON. Very well received.

December 5.

CROSS PURPOSES, a Farce, from the French, by Mr. O'BRIEN, author of the *Duel*, which was condemned, at the other houſe, three nights after the repreſentation of this. In the preſent piece he ſucceeded better, notwithſtanding it was ſeverely criticiſed.

February 6, 1773.

THE GOLDEN PIPPIN, a Burletta, by the author of *Midas*.

On the firſt night this Entertainment was very much oppoſed, the introduction of the Dragon not being reliſhed by ſome, and others taking offence at the *low* humour occaſionally introduced. On the ſecond night, though ſome of the paſſages objected to were omitted, yet ſtill it met with an unfavourable reception; and ſo

great was the conteſt for and againſt it, that the Farce was not permitted to be finiſhed, till Mr. SMITH, (Mr. WOODWARD having in vain attempted to ſpeak) aſſured the audience that the Burletta ſhould be withdrawn as a piece of three acts, but hoped they would permit it to be played for the author's benefit. This propoſal met with applauſe, and the diſturbance ſubſided: afterwards, as a petit-piece, it was well received.

February 23.

ALZUMA, a Tragedy, by Mr. MURPHY.

This piece did not go off with the applauſe that was expected; many of the parts being but indifferently performed.

March 15.

SHE STOOPS TO CONQUER; OR, THE MISTAKES OF A NIGHT, by Dr. GOLDSMITH.

Notwithſtanding Mr. COLMAN was afraid that it would not ſucceed, (ſentimental Comedy being then the rage) this piece met with the applauſe it deſerved.

May 1.

KING HENRY II; OR, THE FALL OF ROSAMOND, by Mr. HULL, and performed for his benefit. Well received.

May 8.

THE GRUMBLER, a Farce, first translated from the French by Sir CHARLES SEDLEY, and now altered by Dr. GOLDSMITH. Well received.

Scarce had the contest subsided concerning the author of the *Wedding Ring*, at Drury-Lane, before the public were made acquainted with another theatrical altercation, between Mr. COLMAN, the Co-Manager of Covent-Garden Theatre, and a Reverend Gentleman, who, incensed at Mr. COLMAN's behaviour, assaulted him in the street: the cause of this quarrel originated, it is said, from a fit of jealousy, concerning a certain actress belonging to the Theatre. This business occasioned a suit at law.

Hay-Market.

Mr. FOOTE having promised the Public a Puppet-Show on a new plan, the long expected *Wooden Company* made their appearance at this Theatre, *February* the 15th. The audience were very numerous, and compelled the door-keepers to open

the upper gallery, which was not intended, as from the diſpoſition of the falſe ſtage, this gallery could not command a proper view of the performers. The orcheſtra was alſo filled with gentlemen, which gave Mr. FOOTE occaſion to come forward, and beg permiſſion for the fiddlers to ſcrape behind the ſcenes. At ſeven o'clock he addreſſed himſelf to the audience in the following very pertinent and well-written exordium:

" *Ladies and Gentlemen,*

" As I have taken the liberty to ſolicit your pre-
" ſence this evening, at the repreſentation of a new
" kind of entertainment, it becomes neceſſary for
" me to explain to you what is its nature, and what
" is its intention. I have the honour, gentlemen, to
" produce to you that ſpecies of the Drama, which,
" from the corruption of its original principles, and
" the inability of its latter poſſeſſors, has ſunk into
" ſuch diſrepute, and appeared of ſo little impor-
" tance to the public, that it eſcaped the jealous and
" prying eyes of that miniſter, who, under the pre-
" tence of reformation, has laid every other thea-
" trical repreſentation under the ſevereſt reſtraint.

" It is an exhibition to which few of you have
" been preſent ſince your emancipation from the
" nurſery; and to ſo low a ſtate has it been re-

" duced, that, like the Thespian comedy, it has been
" carried about in carts to harvest homes, wakes, and
" country fairs; or if it has approached our capital
" cities, it has appeared in no nobler place than a
" neglected garret, or a dilapidated suburbian stable.
" Such, gentlemen, has been the fate of that purer
" part of the Drama, which gave employment to
" the wit and invention, and mirth and manners to
" the minds of the first ages of the world: with
" Rome it flourished, and with Rome it fell. When
" the Goths compelled the wives and children of
" the Patricians to solicit alms at the doors of their
" own palaces, genius, science, elegance, arts, and
" puppet-shews, sunk in one universal ruin.

" You will perceive, gentlemen, by this exordi-
" um, that my intention this evening is to produce,
" or rather restore to the present age, the pure, the
" primitive Puppet-Shew.

" But, first, let me be indulged with a word or
" two on the antiquity and utility of this truly ele-
" gant art.

" It came to Rome from Egypt, through Grecian
" strainers; for what in reality but puppets were
" the Esopuses, the Rosciuses, the Dionysiuses, of
" the Roman theatre! Every part of them, in or-
" der to make their figures conspicuous to a nume-
" rous audience, were stuffed and raised beyond their

" natural proportion, their heads covered with
" masques, and the mouths of those masques lined
" with brass, in order to convey the voice to the re-
" motest part of their immense theatres; nothing
" human was visible, the whole appearance was but
" a puppet, and whether the voice proceeded from
" within, or from behind the figure, the difference
" could not be very essential.

" This, gentlemen, was the first state of the stage
" in Italy; but in the five hundred and fifteenth
" year from the foundation of Rome, this art, by
" an accident, was brought nearer the puppet per-
" fection. Livius Andronicus, who, like your
" present servant, was both author and actor, upon
" delivering a popular sentiment in one of his
" pieces, was so often encored, that quite exhausted,
" he declared himself incapable of a further repeti-
" tion, unless one of his scholars was permitted to
" mount the stage, and suffered to declaim the pas-
" sage, which he would attempt to gesticulate; to
" this the public assented, and from that period the
" practice was established, of one actor giving the
" gesture, whilst another delivered the words. This
" fact will not admit of a doubt, as we receive it
" from the best authority, that of Livy the histo-
" rian. Here, gentlemen, by the separation of the
" personages, you have the puppet complete: at

" this period he reached this utmoſt pitch of perfec-
" tion, and to that luſtre we wiſh this night to re-
" ſtore him. He flouriſhed with the republic, was
" honoured and protected by the emperors, nor ex-
" pired till, with the other elegant and imitative
" arts, he lay buried under the ruins of Rome.

" Having thus, gentlemen, eſtabliſhed the an-
" tiquity of the art we wiſh to reſtore, let me beg
" your indulgence for a few words on its utility;
" and, firſt, as to the extenſive abilities of a puppet;
" his talents in proper hands are univerſal, he is
" equally fluent in every language; Italian, Spaniſh,
" nay, even Dutch, are as eaſy to him as the En-
" gliſh. Our modern authors will therefore be
" ſpared the trouble of tranſlating, and the public
" the mortification of hearing thoſe miſerable, me-
" lancholy French tranſlations with which our
" theatres are at preſent infeſted; here the muſe
" may appear in her native garb; this will not
" only ſave our own tongue from the torture, but
" do juſtice to the original author, for the flimſy
" farces which a French head is formed to invent,
" and which the French language is only fit to con-
" vey.

" The elegant amuſement too, exhibited at the
" oppoſite theatre, may here be produced with equal
" advantage, as we ſing full as well as we ſpeak,

" without ſubjecting any of our performers to thoſe
" infamous artifices, which, under the pretence of
" improving the talents of the actor, condemn him
" to a living grave; arts equally a diſhonour to the
" ſubject, and disgraceful to humanity.

" As to the figures of our performers, though they
" may not be objects of temptation, yet we flatter
" ourſelves, that their perſons will be pleaſing at
" leaſt; but ſhould we be ſo unfortunate as to fail
" in this inſtance, you will be kind enough to give
" the ſame allowance to them as to other perform-
" ers, and conſider that they did not faſhion
" themſelves. One advantage we cannot help
" thinking we have over the reſt of our race is, that
" if our perſons ſhould not pleaſe you at preſent,
" we can alter them till they do; and as to the roſes
" and lilies, the real fleſh and blood of the face, you
" will ſee full as much of it here as upon any other
" lady's in the ſame ſituation. Our imitative powers
" and docility, no man muſt pretend to diſpute;
" whatever is given us we faithfully execute: if we
" err, it is the fault of our teachers; and ſo rooted
" and firmly fixed is our virtue, that the looſer
" parts of Congreve or Vanburgh, may proceed
" from our mouths without ever tainting our
" morals; and ſuch, gentlemen, is our ſobriety and
" temperance, that though we increaſe population,

" we ſhall not add by perſonal conſumption to the
" preſent high price of proviſions.

" As a proof too, gentlemen, that we poſſeſs that
" firſt of the ſocial virtues, the love of our country,
" no foreigners can be received on our ſtage: all
" our actors are the produce of England, we have
" not ranſacked Europe for expenſive exotics; this
" is their native country, the ſoil from which all of
" them ſprung. To their various families you are
" none of you ſtrangers. We have modern patriots
" made from the box, it is a wood that carries an
" impoſing gloſs, and may be eaſily turned; for con-
" ſtant lovers, we have the circling ivy, crab-ſtocks
" for old maids, and weeping willows for Methodiſt
" preachers: for modiſh wives, we have the brittle
" poplar; their huſbands, we ſhall give you in
" hornbeam: for the ſerenity of philoſophic unim-
" paſhioned tragedy, we have frigid actors hewn out
" of petrified blocks; and a theatrical manager upon
" ſtilts made out of the mulberry tree; for incor-
" rigible poets, we have plenty of birch; and
" thorns for fraudulent bankrupts, directors, and
" nabobs; for conjugal virtue, we have the fruit-
" ful, the unfading olive; and for public ſpirit, that
" lord of the foreſt, the majeſtic oak. Of ſuch ma-
" terials, gentlemen, are our performers compoſed;
" and that the purity of our ſtage may not be ſul-

" lied, we have banifhed that nimble-footed gen-
" tleman, that offspring of an inceftuous marriage
" between folly and extravagance, entirely from the
" fcene. [*Pointing to Harlequin.*]

" Nor, gentlemen, though we have been often ac-
" cufed of choofing the comedies of Ariftophanes
" for our model, will we fuffer that facetious gentle-
" man, who was unqueftionably one of the per-
" fonages of the ancient Drama, (*Pointing to the*
" *figure of Punch*) to fully our fcenes. Indeed his
" manners are too rude and licentious for the
" chaftity of the prefent times: not a fingle expref-
" fion fhall efcape from our mouths that can wound
" the niceft ear, or produce a blufh on the moft
" tranfparent fkin, not even a double entendre
" from an *Irifh Widow.*

" As I have the honour, during the fummer
" months, of appearing before you decorated with
" the royal livery, my prefent employment may to
" fome feem ill-fuited to the dignity of that fitua-
" tion: though I am no friend to monopolies, I
" could wifh there was no other Puppet Shew in
" this town but my own, and that no nobler hands
" were employed in moving wires and ftrings than
" what are concealed by that curtain. There are
" Puppets, though formed of flefh and blood, full

" as paſſive, full as obedient as mine: but that " mine may not have the diſgrace of being con- " founded with thoſe of that compoſition, permit " me to deſire, that you will profit by the error of a " raw country girl.

" Being brought by her friends for the firſt time " to a puppet ſhew, ſhe was ſo ſtruck with the " ſpirit and truth of the imitation, that it was ſcarce " poſſible to convince her, but all the puppets were " players; being carried the ſucceeding night to " one of the theatres, it became equally difficult to " ſatisfy her but that all the players were puppets.

" But the infinite difference that will be found " between the different performers will, I flatter my- " ſelf, make it impoſſible for any of my preſent " hearers to commit that miſtake; to which of us " the ſuperiority is due, your voices this night will " determine.

" Permit me juſt to obſerve, gentlemen, that our " theatre is yet in its infancy, but that its progreſs " muſt depend upon you. The imagination of an " individual may give riſe to an elegant art, but it " is the ſun-ſhine of public favour that can only " mature it.

THE HANDSOME HOUSEMAID; OR, PIETY IN PATTENS, ſtyled a *Sentimental Comedy*, ſucceeded the exordium.

The brevity of this burlesque, and the despicable situation of the Gods, who could not command (notwithstanding their *superior* station) a full view of the piece, occasioned much noise in the *upper regions*; and had it not been for the *lower* audience, doubtless the *Jupiters* and *Junos* would have pronounced its final doom. In order therefore to lengthen the piece, and make it fill the usual time of representation, this show was postponed for a few days, and afterwards afforded much amusement, first as a morning entertainment by way of rehearsal, and then as an evening diversion.

On commencing the summer season with regular Entertainments, the following were produced.

July 21st.

THE BANKRUPT, a Comedy by Mr. FOOTE.—Very well received.

August 11th.

A TRIP TO PORTSMOUTH, a Comic Sketch, by Mr G. A. STEVENS, with Songs.—Was received with great applause by several crowded houses.

Sept. 3d, 1773.

THE PANTHEONITES, a Farce of two acts, by Mr GENTLEMAN.—Was received with applauſe.

THE MACARONI, a Comedy, by Mr HITCHCOCK, then a Comedian of the York Company, and now Prompter at the Theatre-Royal, Dublin.

Owing to ſome unfortunate circumſtances this Comedy failed.

Sept. 18th.

THE MODISH WIFE, a Comedy by Mr. GENTLEMAN.

This piece was allowed ſome merit.

Drury-Lane.

An uncommon event took place at the opening of the Houſe this ſeaſon. When the Beggar's Opera was advertiſed, Sir JOHN FIELDING had the preceding year addreſſed a card to Mr GARRICK, requeſting him to decline playing that celebrated Opera, on account of its immoral tendency: as it was never played without encreaſing the number of thieves about this metropolis. But it ſeems the Manager judged the Magiſtrate had ſtepped rather out of his walk, in dictating to the public, what were their proper or improper amuſements; deeming ſuch authority to be veſted only in the Lord Chamberlain. Sir John, however, ſeeing the Beggar's Opera advertiſed for the opening of the houſe, requeſted the Bench of Juſtices to ſecond his remonſtrances, and accordingly another card was ſent to Mr. GARRICK upon the occaſion.—But Mr. GARRICK perſiſted, and the piece was performed.

November 2, 1773.

THE DESERTER, a Muſical Drama, tranſlated from the French, by Mr DIBDIN.—well received.

November 10, 1773.

THE FAIR QUAKER OF DEAL, by SHADWELL.—Was revived with alterations, and an additional character.

THE SCHOOL FOR WIVES, by Mr. KELLY. Very well received.

THE CHRISTMAS TALE, a Masque, by Mr. DIBDIN. Well received.

February 11, 1774.

THE NOTE OF HAND; OR, A TRIP TO NEW MARKET, a Farce, by Mr. CUMBERLAND.

This piece, though the fable was improbable, met with applause.

February 19.

SETHONA, a Tragedy, which was said to be the production of a military gentleman then absent.

This had a tolerablereception.

April 25.

THE SWINDLERS, a Farce, performed but once for a benefit.

This season the Masque of ALFRED, and the Comedy of ALBUMAZAR, were revived by Mr. GARRICK, with alterations.

Covent-Garden.

1773.

This ſeaſon introduced Mr LEWIS (the preſent deputy Manager) from the Dublin Theatre.--He made his firſt appearance in *Belcour* in the *Weſt Indian*. His uncommon vivacity and correct performance gained him great applauſe.

November 20.

THE DUELLIST, a Comedy, by Dr. KENRICK.

This piece was violently oppoſed. It was however given out for another night, but when the farce was about beginning, the audience reſuming their anger, joined in a direct prohibition, and the DUELLIST was unfortunately deprived of his SECOND.

December.

ACHILLES IN PETTICOATS, an Opera, by GAY, was revived this month, and more applauded than when it firſt came out.

January 3, 1774.

THE SYLPHS; OR, HARLEQUIN's GAMBOLS, a Pantomime.

This pleaſed for the time that was required.

January 13, 1774.

KING HENRY II.; OR, THE FALL OF ROSAMOND, by Mr HULL, was repeated for the House.—Well received.

January 29.

THE MAN OF BUSINESS, a Comedy, by Mr. COLMAN.

This piece was received with some applause and disapprobation.—A party, it is thought, was formed the first night to oppose it.

A violent contest took place the beginning of this season respecting Mr. MACKLIN's performance of *Macbeth*. The ground of complaint against this actor was changed after his second appearance in that character, and from a critique upon his *acting*, his antagonists attacked him with regard to his *conduct*. This arose from a speech which he then made, wherein he asserted that Mr. SPARKS and Mr. REDDISH had hissed him in the Gallery on the first night of his appearance.—On the Monday following, two affidavits were published in the papers, the one was made by Mr. REDDISH, in which he solemnly declared he neither hissed nor shewed any other mark of public disapprobation;—the other was made by Mr. SPARKS, and corroborated that of

Mr. REDDISH. During the whole week the papers were filled with ſquibs on both ſides; and on the Saturday Mr. MACKLIN appeared for the third time in *Macbeth*. Previous to the play he came on in his own character, with a manuſcript in his hand; and after much conteſt, was allowed to read part of it, which contained the proofs of his former aſſertion relative to Mr. REDDISH's conduct; but the audience, wearied by its prolixity, would not wait for the concluſion. He went through *Macbeth* however with great ſpirit and judgment, notwithſtanding the embaraſſments he muſt neceſſarily have felt from what had paſſed; and met with great applauſe. This ſecond addreſs to the Public produced a letter from Mr. REDDISH to Mr. MACKLIN, in which he ſaid, "I ſhould have felt concern at the ridicule and contempt you forced upon yourſelf on Saturday night, from your abſurd addreſs, had you not with wanton inſolence, inſtead of relying ſtedfaſtly on facts only, wickedly dared to invalidate not only my oath, but that of the Gentleman who fortunately witneſſed my behaviour, &c. but your age has forced me to deſiſt as yet from taking that perſonal notice of your conduct it ſo juſtly deſerves. Should you however perſiſt, I hope I ſhall be juſtified by all mankind for making you anſwer for this treatment undeſerved, &c. &c."

On the Friday following, Mr. MACKLIN published a summary of this affair, in which he replied to Mr. REDDISH's letter——"Mr. REDDISH "himself writes me a letter of most provoking "matter, and in terms that add virulence and insolence to *that matter*, daring me to produce my "proofs *upon oath*, and threatening, but for my age, "my cowardice with chastisement, or my courage "with a duel. Most gallant, noble, merciful "youth!'——he afterwards adds, "My witnesses "are people of unblemished character; they offered to affirm on oath what they have thus asserted, but I would not let them swear—I knew "their not swearing would weaken their testimony "in your opinion, and in the arguments of your "friends—that was the very effect I foresaw and desired.—Make your advantage of it.—If you can "escape from the imputation of perjury only by "their not affirming on oath,—enjoy that happiness;—but remember, if ever I hear any more "of this business, their oaths will be produced in "due form of legal ceremony."—Then followed the five narratives by way of proofs, which he attempted to read the preceding Saturday upon the stage, signed SAMUEL STORY, KEVENHULLER SKINNER, A. B. and Mrs. MACKLIN.

An account having appeared in one of the papers of the tumult that occurred upon Mr. MACKLIN's

fourth appearance in *Macbeth*, in which it was ſaid "Mr. SMITH's friends openly avowed the cauſe," This Gentleman applied to the Printer; and finding Mr. MACKLIN was the author of that declaration, he addreſſed a letter to him the next day, in the ſame paper, in which Mr. SMITH poſitively denied the charge. Theſe altercations created a very ſtrong party againſt Mr. MACKLIN on the Thurſday following, when he was to have appeared in *Shylock*; and the oppoſition was ſo ſtrong, that Mr. COLMAN was compelled to come upon the ſtage and promiſe that Mr. MACKLIN ſhould be diſmiſſed that Theatre. Mr COLMAN in order to put the audience into good humour, and obtain an audit, begged they would conſider that "*this was his firſt appearance upon* ANY *ſtage.*"

Haymarket.

July 15, 1774.

THE COZENERS, a Comedy in three acts, by Mr. FOOTE. Very well received.

Auguſt 8.

THE WATERMAN; OR, FIRST OF AUGUST, a Ballad Opera of two acts, by Mr. DIBDIN.

This piece met with applauſe, and ſtill continues to be a favourite.

Drury-Lane.

September 17, 1774.

THE MEETING OF THE COMPANY; OR, BAYES's ART OF ACTING, an occaſional prelude for the opening of the houſe; which afforded much entertainment.

October 15.

ELECTRA, a Tragedy tranſlated from VOLTAIRE. The ſubject was taken from a well known part of ancient hiſtory, and has been handled by ſeveral dramatiſts. EURIPIDES and SOPHOCLES wrote each a Greek Tragedy upon it. THOMSON founded his *Agamemnon* on the ſtory, SHIRLEY his *Electra*, &c. The preſent piece was got up purpoſely to introduce Mrs. YATES to the audience of Drury-Lane, before whom ſhe had not appeared theſe eight years; it therefore met with temporary applauſe.

October 19.

THE ELECTION, a muſical Interlude. This anſwered the occaſion.

November 5.

THE MAID OF THE OAKS, a dramatic entertainment, by General BURGOYNE.

This piece met with a cold reception the firſt night, but encreaſed in favour. The ſcenery painted on purpoſe coſt 1500*l.* Indeed it was thought that too much ſhow was crowded into the two laſt acts. It was afterwards curtailed.

December 9.

THE COBLER; OR, A WIFE OF TEN THOUSAND, a muſical piece.

The only merit of this was the muſic. The poor *Cobler* was not long permitted to *heel-piece* the evening entertainments.

December 19.

THE CHOLERIC MAN, a Comedy, by Mr. CUMBERLAND.

This piece which was extremely well performed, was tolerably well received.

January 2, 1775.

HARLEQUIN's JACKET; OR, THE NEW YEAR's GIFT, a medley Pantomime; which, like the generality of medleys, was á compoſition of the good, bad, and indifferent. However, it anſwered the holyday purpoſe.

January 21 1775.

MATILDA, a Tragedy, by Dr. FRANKLIN, author of the *Earl of Warwick*, &c. &c.

Received with great applauſe.

February 1.

The RIVAL CANDIDATES, a muſical piece, by the Rev. Henry Bate. Very well received.

February 17.

BRAGANZA, a Tragedy, by Captain JEPHSON.

This piece, the author's firſt production, was received with uncommon applauſe.

March 18.

BON TON; OR, HIGH LIFE ABOVE STAIRS, a Farce, performed for the benefit of Mr. KING, and received with great applauſe. This piece was attributed to Mr. COLMAN, Mr. GARRICK, Gen. BURGOYNE, and Mr. KING.

May 12.

THE CONTRAST; OR, JEW AND COURTEZAN, acted but once, for Mr. WALDRON's benefit, and aſcribed to him.

Covent-Garden.

November 19, 1774.

THE DRUIDS, a Pantomime maſque, in two parts, contrived by Mr. WOODWARD, met with great applauſe.

December 2.

THE ROMANCE OF AN HOUR, a Comedy, in two acts, by Mr. KELLY. Well received.

January 17, 1775.

THE RIVALS, a Comedy, by R. B. SHERIDAN, Esq.

Mr. SHERIDAN withdrew this Comedy after the first night's representation, some of the scenes being deemed too long, &c. It was then received with deserved applause. The author's friends were afraid it would meet with an opposition from a *certain quarter*, as it was thought by many to have a close connection with the affair in Bath, in which Mrs. SHERIDAN was the subject of rivalship, and of Mr. FOOTE's *Maid of Bath*; but this was found an idle apprehension.

January 21.

THE TWO MISERS, a musical Farce, by Mr. O'HARA, author of *Midas*, &c. Received with general applause.

March 2.

CLEONICE, a Tragedy, by Mr. HOOLE, author of *Cyrus*, &c. Received with applause.

May 2.

ST. PATRICK's DAY; OR, THE SCHEMING LIEUTENANT, a Farce of two acts.

This was performed for a benefit, and therefore suffered to pass.

Towards the conclusion of this season, Mr. MACKLIN made his re-appearance for the benefit of his daughter in *Shylock*, and *Sir Archy Macsarcasm*. He was so well received, that afterwards he performed (for the first time) *Richard III.*; but his execution was not equal to his judgment.

Haymarket.

1775.

Mr. FOOTE was honoured for the first time, at his theatre, with their majesties presence, this season. His majesty intended to have gone to the opening of the house, but was too much fatigued at a review, and therefore postponed the honor till the preceding Wednesday. The play was the *Devil upon Two Sticks.*

July 7.

ELDRED; OR, THE BRITISH FREEHOLDER, a Tragedy, by Mr. JACKSON, who performed the character of Eldred.

It was loudly applauded, though the story was not altogether well-contrived.

August 21.

THE DUTCHMAN, a musical entertainment, in two acts, by Mr. BRIDGES, author of *Homer Travestie*.

The first act was well received. The last much disapproved of.

Mr. FOOTE intended to have brought out a comedy of his own this season, the ground work of which was to have been the *denouement* of a certain *double marriage*, which about this time engrossed much conversation, and created some work for the lawyers, but as several well-known characters were to be highly pourtrayed, their united interest prevailed to disappoint Mr. FOOTE.

Drury-Lane.

September 23.

THE THEATRICAL CANDIDATES.

A *petit morceau* by Mr. GARRICK, for the opening of the houſe; which gave much ſatisfaction.

October 28.

MAY-DAY; OR, THE LITTLE GIPSEY, a muſical piece of two acts, by Mr. GARRICK.

Very well received.

A young lady named ABRAHAMS, ſaid to be a Jeweſs, made her firſt appearance in the Gipſey, and contributed in a great meaſure to ſupport this piece, the fable of which was very ſimple.

November 9.

OLD CITY MANNERS; OR, EASTWARD HO, written about 150 years ago, by BEN JONSON and others, was revived with alterations by Mrs. LENOX, and very well received.

December 12.

THE SULTAN; OR, A PEEP INTO THE SERAGLIO, a piece of two acts, taken from MARMONTEL's *Contes Moraux*.

Received with applauſe.

January 15, 1776.

THE SILENT WOMAN, altered from BEN JONSON by Mr. COLMAN.

The parts were not judiciouſly caſt, and the Comedy ſeemed unſkilfully pruned. Not well received.

February 1.

THE BLACKAMOOR WASHED WHITE, a muſical entertainment of two acts.

This piece, which was a moſt execrable compoſition, was highly diſapproved of the firſt night. The author having promiſed that every thing objectionable ſhould be expunged, it was repeated. The oppoſition it met with on the ſecond night was now, he pretended, to have proceeded from a factious ſpleen, occaſioned by a perſonal diſlike to the author. On the third night the theatre was turned into a bear garden, and the leading part of the audience were ranged on either ſide, marſhalled, and arrayed as ſo many well-inſtructed *Boxers*; accordingly when the curtain was drawn up, the ſignal of battle was given by hiſſing, clapping, crying off! off! and on! on! The combatants at length engaged with equal confidence of ſucceſs, (the field of battle being moſtly behind the ſcenes,) and the *Cons* were drubbed moſt heartily by the *Pros* into an en-

tire and hearty approbation of the piece. APOLLO at laſt brought over MARS to his ſide, and the late victorious boxers were beaten out of the field on the fourth night of repreſentation, when the poor *Blackamoor* (which notwithſtanding the four attempts to be *waſhed white*, remained as *black* as ever) was ultimately damned, and for ever reprobated. Mr. GARRICK appeared twice, and Mr. KING once, before the audience were pacified by an aſſurance of the piece being withdrawn.

February 15, 1776.

THE RUNAWAY, a Comedy, by Mrs. COWLEY: her firſt dramatic attempt, and very well received.

March 7.

THE SPLEEN; OR, ISLINGTON SPA, a piece of two acts, by G. COLMAN, Eſq.

The firſt act was well received; but the ſecond being tedious met with diſapprobation. On being afterwards properly curtailed, the whole was well received.

Mr. GARRICK had this ſeaſon determined on declining the managerial ſceptre; and the converſation of the theatrical world was chiefly engroſſed by the ſale of his ſhare and patent for £35,000 to Dr. FORD, Meſſ. EWART, SHERIDAN, and LINLEY,

LEY, especially as the business commenced just after his ornamenting the theatre at a vast expence, and creating new shares, by which it was said he cleared 4,000*l*, his moiety of 12,000*l*. after deducting 3,000*l*. for the late embellishments. His friends gave out as the cause of this voluntary resignation, that his performers, especially the female part, were so refractory, that he could not bring them to any kind of order; but seeing that the public were not so frequently disappointed as some seasons before, by the *malades imaginaries* of the green room, this could not be the case, nor could such circumstance be more disagreeable to him this season than the last. It was more probable that Mr. GARRICK apprehended his powers of pleasing might *decrease* as his years *increased*. This season however he played very often, and also the part of *Sir Anthony Branville*, in Mrs. SHERIDAN's Comedy. June 10, he performed for the last time, *Don Felix*, in the Wonder, for the fund for decayed actors. After the Comedy, he came forth and addressed the audience in the following words:

" Ladies and Gentlemen,

" It has been customary with persons under " my circumstances, to address you in a farewell " epilogue. I had the same intention, and turned " my thoughts that way; but indeed I found myself

" then as incapable of writing ſuch an epilogue as " I ſhould be now of ſpeaking it.

" The jingle of rhyme, and the language of fic- " tion would but ill ſuit my preſent feelings."——

Here for a moment he was incapable of proceeding until relieved by a flood of tears.——

" Whatever may be the changes of my future " life, the deep impreſſion I have of your kindneſs " will always remain *here*" (putting his hand on his breaſt) " fixed and unalterable. I will very readily " agree to my ſucceſſors having more ſkill and ability " for their ſtation than I have; but I defy them all " to take more ſincere and more uninterrupted " pains for your favour, or to be more truly ſenſible " of it, than is your moſt obedient grateful ſervant."

This addreſs met with general and repeated applauſe from all parts of the houſe, which was crowded with a polite and brilliant audience.

The univerſality of Mr. GARRICK's abilities rendered him ſuperior to any performer ever ſeen or that probably ever will tread the ſtage.—He was excellent in many parts, and great in all, although others have been *greater* in ſome.—Mr. BARRY was allowed to ſurpaſs Mr. GARRICK in *Othello*: and in *Romeo*; his elegant figure ſeemed to preponderate the ſcale in his favour, though, it was difficult to ſay, which in this was the greater.—Mr. POWELL in

Jaffier and *Castalio* was likewise thought to excel Mr. GARRICK.—WESTON was his equal in *Abel Drugger*, and beyond him in *Scrub*. But where is the player that could equal this *Roscius* whenever he performed *two* opposite characters in *one* night,—perhaps *Richard III.* and *Abel Drugger*, &c. It was his *general* perfection which established his fame, and left him without a rival.

As an author he both met with, and deserved commendation. His *Guardian* is a neat agreeable piece; his *Lethe* an admirable satire; the *Clandestine Marriage*, in which he was concerned, an excellent Comedy, *Lilliput*, *Miss in her Teens*, and the *Lying Valet*, which last is certainly his worst production, tolerable extravaganzas. Other pieces are ascribed to him, with several preludes and interludes.—His ode on the death of Mr. PELHAM was deemed a beautiful piece of poetry: other poems of his are in DODSLEY's collection, and Gentleman's Magazine for 1740. His prologues and epilogues are in general excellent, and replete with infinite wit and humour; the letters in the *St. James's* signed OAKLEY were ascribed to him. Mr. GARRICK also evinced much dramatic skill by his judicious alterations of several old plays.

We must not omit to inform the reader, that this season Mr. and (the late) Mrs. ASTLEY made their

first appearance *on horseback* in the entertainment of the *Jubilee*.

"In the year 1777 Mr. GARRICK was desired to read a play before the king and queen at Buckingham house in the manner of Mons. Le TEXIER, who had obtained great reputation by reading them, sitting at a table, and acting them as he went on. Mr. GARRICK fixed upon his own farce of *Lethe*, in which he introduced for the occasion the character of an ungrateful Jew; there were present the king, queen, princess royal, duchess of Argyle, and one or two more of the ladies in waiting; but the coldness with which this select party heard him, so opposite to the applause he had always been used to on the stage, had such an effect upon him, as to prevent his exertions; or, to use Mr. G's own words in relating the circumstance, it was" said he, "as if they had thrown a wet blanket over me."

Covent-Garden.

September 20, 1775.

THE COUNTRY FAIR, a prelude for the opening of the house. This proved to be very agreeable green-room colloquy between Mess. LEWIS, MATTOCKS, LEE LEWIS, QUICK,

DUNSTALL, DUBELLAMY, CLINCH, Miſs BARSANTI, Mrs. GREEN, &c.

October 17.

THE WEATHERCOCK, a Muſical Piece of two acts. Author unknown.

It was only performed twice; it took its name from an obſervation "that woman's mind is like a "weathercock,"

November 3.

THE MAN's THE MASTER.

This Comedy of Sir WM. DAVENANT's was revived for the ſake of introducing a young Lady, who made her firſt appearance on any ſtage in it; certainly our modern *Play Cutters*, who derive all their fame from the merit of others, might pick up a *ſprig* from the *laurels* of DAVENANT, by rubbing off the ruſt of antiquity, which renders their piece, as a comedy, beneath the dignity of Thalia, and cutting it down to a very decent farce.

October 21.

THE DUENNA; OR, DOUBLE ELOPEMENT, a Comic Opera of three acts, by R. B. SHERIDAN, Eſq.

The generality of Operas being only vehicles for muſic, the audience were agreeably ſurpriſed by a pleaſant tale, by no means unnatural, and

highly entertaining. Accordingly they expreſſed the moſt warm approbation.

December 26.

PROMETHEUS, a Pantomime.

In the firſt and laſt ſcenes, the fable of Prometheus was chiefly adhered to.—Well received.

February 1776.

THE MAN OF REASON, a Comedy, by Mr. KELLY, as ſuppoſed.

This ſeemed a haſty production; and the author finding it did not receive the approbation of the audience, voluntarily withdrew it.

February 25.

THE SYRENS, a Maſque, by Capt. THOMPSON.

Received with deſerved applauſe.

THE IMPOSTORS, a farce taken from GIL BLAS.

This was performed for Mr. WOODWARD's benefit, and held by the critics as an *impoſition* on their underſtanding.

April

THREE WEEKS AFTER MARRIAGE, a Farce in two Acts; performed firſt for Mr. LEWIS's benefit, and repeated for the houſe immediately after on the 8th.

This piece was altered by Mr MURPHY, from a Comedy of his own, which was damned about ten years before. It was now, as a farce, received with great applauſe.

The theatre was deprived for the greater part of this ſeaſon, of the favourite Mr. SHUTER, who was now dangerouſly ill.

Mr. WESTON, from the Hay-market, ſupplied the place of Mr SHUTER at the beginning of the ſeaſon, but for a ſhort while; for being much addicted to liquor, frequent intoxication at laſt, deſtroyed his inſide, and he died January 16th, 1776. This unfortunate comedian, who was the ſon of THOMAS WESTON, Eſq. firſt cook to his preſent Majeſty, diſcovered an early inclination for the ſtage. His father procured him ſome places, and at laſt got him accepted as a midſhipman to the Warsſpite, a 74 gun ſhip, but our hero, ſoon tired of his new occupation, and deſirous of being again with his ſpouting friends, made his eſcape. Dreading the diſpleaſure of his father, he would not venture home, but joining with an itinerant company, experienced all the ups and downs of a ſtrolling life. By means of a friend, he was engaged by Mr FOOTE, and by his performance of *Jerry Sneak*, at the Hay-market, ſoon ſtamped his fame. He married a Milliner in the Hay-market, who made a

tolerable actreſs. During Mr GARRICK's abſence in Italy, WESTON was engaged at Drury Lane, where he played *Abel Drugger* with uncommon applauſe. Being always in debt, he was for ever in terror of Bailiffs, and would frequently take to his heels and run many ſtreets out of his way whenever he met a man of a forbidding countenance.

Hay-market.

June 12, 1776.

THE CONTRACT, a petite piece by Dr FRANKLIN; in which a young Lady (Miſs Eſſex) made her firſt appearance and was well received.

This piece met with applauſe, and was honoured with their Majeſties preſence.

Auguſt 19.

THE CAPUCHIN, a Comedy in three Acts, by Mr. FOOTE.

This was the piece Mr. FOOTE intended to have brought out the preceding ſeaſon, under the title of A TRIP TO CALAIS; but as it did not then paſs the Lord Chamberlain's Office, he was now obliged to make great alterations, and even to throw out the capital character. It

was impoſſible therefore that this Comedy ſhould be ſo regular in its fable or cataſtrophe as moſt of the author's other dramatic productions. It contained however many genuine ſtrokes of humour, poignant ſatire, and real character. It met with ſome diſapprobation the firſt night, but a few judicious alterations being afterwards made, it was received with general applauſe.

Auguſt 26.

THE METAMORPHOSES, a Muſical Piece, by Mr. DIBDIN.

This piece, though the muſic was good, gave but little ſatisfaction; during the repreſentation, the performers ſeemed much confuſed and not quite perfect; add to this, a young gentleman made his firſt appearance in the piece with little preparation, it being upon a ſudden occaſion; and no doubt he would have obtained great credit from his ſinging, had he not been (unfortunately for himſelf and the piece) frightened out of his voice, action, and deportment; in ſhort he was *metamorphoſed!*

Drury-Lane.

September 21, 1776.

NEW BROOMS SWEEP CLEAN, an occasional prelude for the opening of the House, by Mr. COLMAN.—Very well received.

November 21.

THE HOTEL; OR, DOUBLE VALET, a Farce, by Mr VAUGHAN.

This piece would have been utterly damned only for Mr KING's excellent performance of *Trimwell*. It was withdrawn for alterations, but never did much; the plan was good, but ill executed.

December 6.

SELIMA AND AZOR, a musical dramatic Romance, or Persian Tale, from the French; attributed to Sir GEORGE COLLIER.

This piece, on account of the airs, was tolerated.

December 14.

SEMIRAMIS, a Tragedy, by Capt. AYSCOUGH, Nephew to LORD LYTTLETON.

Several efforts were made to depreciate this piece, which had considerable merit as a first attempt. In this play Mrs. REDDISH was cruelly treated:

from her very firſt entrance on the ſtage to the laſt ſcene, ſhe was violently hiſſed by the galleries. It was a regular attack, uniform in its ſound and direction where ſhe filled her part tolerably, as well as where ſhe failed.

February 24, 1777.

THE TRIP TO SCARBOROUGH, a Comedy, altered by Mr. SHERIDAN, from VANBURGH's RELAPSE, or VIRTUE IN DANGER.

Reſpecting the getting up of this piece, the performers were extremely inattentive and factious; it is therefore no wonder that on the firſt and ſecond repreſentations the Comedy was unfavourably received. It was afterwards played to ſeveral crowded houſes.

March 11.

MARGARET OF ANJOU, an Hiſtorical Interlude, by Mr. JERNINGHAM.

This was performed for Miſs YOUNG's benefit, but did not afford that entertainment which was expected from the author's abilities.

March 20.

THE MILESIAN, an Opera, of two Acts, by Mr. JACKMAN.

This met with an indifferent reception.

April 8, 1776.

ALL THE WORLD's A STAGE, a Farce, by Mr. JACKMAN.

This was brought out for a benefit, it being rejected by *all* the Managers, though now made occasional use of by *all*.

May 8.

THE SCHOOL FOR SCANDAL, a Comedy, by R. B. SHERIDAN, Esq.

This admirable piece, which was well acted, and ornamented with new scenes and dresses, met with a warm and cordial reception.

Mr GARRICK, though now entirely disinterested in the success of the Theatre, notwithstanding, gave his advice occasionally to the new Managers.

This season an altercation took place between Mrs. YATES and the Managers: The cause of quarrel was her being announced in the bills, to play the part of *Lady Townley*, to which she could not acquiesce, on account of not having *four and twenty hours* notice to prepare a dress suitably elegant. MISS YOUNG, (now Mrs. POPE,) was obliged to supply her place. Upon Mrs. YATES's first appearance

after this dispute, (for such it was in the public papers) she made a very genteel address to the audience, saying "She hoped what had appeared in the pub-
"lic prints, was a sufficient apology for her not play-
"ing the part of *Lady Townley*, but that it should be,
"as it ever had been, her incessant study to deserve the
"patronage of the public." This excuse was received with repeated plaudits from every part of the house.

Mr. REDDISH was also obliged this season, to make a proper apology to the audience for having appeared before them in a state of inebriation.

This season the celebrated WOODWARD died, April 17; although he made his first public appearance in pantomine, in the character of Harlequin, about the year 1738, he soon displayed theatrical talents of a superior kind, and became unrivalled in many characters, particularly *Captain Bobadil*, *Mercutio*, *Marplot*, *Lord Foppington*, *&c.* He was always perfect in his parts, and never deviated from the spirit of his Author. The alliance he made with Mrs. BELLAMY, continued for near ten years, and their friendship subsisted at the time of his death. To many of his old acquaintance he left tokens of his esteem, particularly a ring to Mr. GARRICK, with whom he had lived near 37 years upon the most cordial terms.

Covent-Garden.

September 23, 1776.

NEWS FROM PARNASSUS, an occaſional prelude, by Mr MURPHY, for the opening of the Houſe, which met with general applauſe.

November 14.

THE SERAGLIO, a Muſical Piece.

It contained twelve characters, and was ſaid to be written by *twelve* different perſons in as many different counties ;—it had two compoſers (Mr. DIBDIN and Dr. ARNOLD), one for each act ; It is no wonder then that this piece ſhould be ſo unconnected, as to be in fact unintelligible, for a good diſh is ſpoiled by over-cooking ; but what is moſt wonderful *is*, that the Managers ſhould decorate it with ſcenery and dreſſes far beyond its merit ; this to be ſure gained it a patient hearing for a few nights.

December 6.

CARACTACUS, a Dramatic Poem, upon the model of the Greek Tragedy, by Mr MASON.

The ſucceſs with which Mr. COLMAN brought on ELFRIDA, written by the ſame Gentleman, in-

duced the Managers to requeſt Mr. MASON to alter his CARACTACUS for the ſtage: accordingly it was fitted for repreſentation and performed with general chaſteneſs; the cold reception however it experienced, evinces that cloſet-beauties are not always ſtage-entertainments; a fine poem may be a very indifferent play; for the moſt exalted flights of imagery can in repreſentation have no effect if deſtitute of buſineſs.

February 1777.

SIR THOMAS OVERBURY, a Tragedy, by the celebrated and ſingularly unfortunate RICHARD SAVAGE, whoſe life Dr. JOHNSON has related in a very maſterly manner.

The avowed editor of this piece (Mr. WM. WOODFALL), obſerved that Mr. SAVAGE wrote the greateſt part of the Play, but did not live to finiſh it: the manuſcript came into his hands in conſequence of a letter which appeared in the Morning Chronicle enquiring what was become of it. Mr WOODFALL's modeſty did not permit him to take the merit of the alterations to himſelf; and it was that modeſty perhaps which prevented him from carrying the

alterations far enough. The piece, which was a beautiful Dramatic Poem, had great merit, and great defects.

The performers were exceedingly perfect the firſt night, and the Tragedy uncommonly well received.

February 22.

KNOW YOUR OWN MIND, a Comedy, by Mr. MURPHY; the ſtory taken from a French piece called the *Irreſolute Man*, by M. D'ESTOUCHES. Well received.

It was the Author's intention to decline all Dramatic purſuits after this, as appears from the following couplet in the prologue to the play.—

" And ſhould this effort pleaſe you like the paſt,
" Ye brother bards, forgive him—'tis his laſt."

Such reſolutions however, generally promote the *Cacoethes Scribendi*.

May 5.

THE DEVICE; OR, MARRIAGE OFFICE, a Comic Opera, for Mr. WILSON's benefit. This piece was condemned.

This Theatre was peculiarly unfortunate the present season, having lost two of its chief pillars in Tragedy and Comedy, Mr. BARRY and Mr. SHUTER; the latter gentleman died November 1st, 1776; when there was *no Weston* to become even an humble substitute. This favourite of Thalia was so thoroughly acquainted with the spirit of the *Vis Comica*, that he never called in those common auxiliaries, grimace, and buffoonery, but rested entirely upon genuine humour. Mr. BARRY, died January 10th, 1777, and was interred in a private manner in the cloysters, Westminster, Monday the 20th. Melpomene found an irreparable loss in this gentleman. The elegance of his figure, the propriety of his action, the expression of his countenance, and the variable harmony of his voice, rendered him unrivalled in all parts tender and pathetic.

Haymarket.

An agreement now took place between Messrs. FOOTE and COLMAN respecting the patent of this Theatre, wherein the latter, as reported, acceded to the terms of 1600l. per season to Mr FOOTE; for which he was not only to have the use of the ward-

robe, &c. but alſo liberty to perform all Mr. FOOTE's unpubliſhed pieces.

On Mr. COLMAN's reſigning his ſhare of the Management of the Theatre-Royal, Covent-Garden, the following occaſional Epilogue, was ſpoken at that Theatre, by Miſs BARSANTI, (afterwards Mrs. DALY, now deceaſed.)

" OF mortal men how equal is the date!
" King's and mock kings ſubmit alike to fate,
" Abroad, in ſtate, one mighty monarch lies;
" While here his majeſty of Brentford dies.
" Hung be the ſtage with black! and Juliet's bell,
" 'Midſt flaſhing roſin, toll our monarch's knell!
" While we with tragic plumes, and mournful verſe,
" In ſlow proceſſion all attend his hearſe,
" Firſt in dead march the muſic--unbrac'd drums,
" Then with a monſtrous purſe the Treaſurer comes.
" The hugeneſs of the bag your fancy cozens;
" Prick it! and out come orders by whole dozens:
" Swell'd as it is, no ſubſtance ſure enough;
" No caſh,—but like a bladder blown—all puff!
" Two tiny faries bear an epitaph;
" Two printers next, with each a paragraph;
" Both boaſting of applauſe that ne'er was ſhewn,
" And crowded houſes that were never known.
" Big as a Sibyl's ſelf, or ſomething bigger,
" Old Mother Shipton comes, a noble figure!
" Full horribly ſhe grins with ghaſtly charms,
" Our monarch's baby image in her arms.

" Then follow ſylphs, ghoſts, witches in Macbeth,
" A gouty harlequin, a prompter out of breath;
" A white-glov'd houſekeeper with whitor wand;
" An empty box-book in the other hand;
" One, like lord chamberlain, his office graces;
" The other ſhews you there a ſtore of places,
" Six Beggar's Opera ladies tend the bier,
" Parted, like Hector's wife, twixt ſmile and tear;
" Elfrida's virgins too proceed before us,
" A modern-ancient Engliſh-Grecian chorus,
" Scene-ſhifters, candle-ſnuffers, and ſtage keepers,
" Bill-ſtickers, pickpockets, and chimney-ſweepers.
" The mob without doors, and the mob within,
" Cloſe the proceſſion, and complete the din.
" Thus having buried him, let's wave diſſection!
" 'Tis now too late to give his faults correction.
" Peace—if peace may be—to his ſhade! he died
" *Felo de ſe*, poor ſoul! a ſuicide:
" Yet he confeſs'd with his departing breath,
" And in the very article of death,
" Oft did your favour cheriſh his pretences,
" Which now defray his funeral expences."

Mr. COLMAN, to render his *little* Theatre, as *great* as poſſible, engaged Meſſrs. MOODY, PARSONS, DODD, BANNISTER, BADDELEY, Mrs. WRIGHTON, Mrs. BADDELEY, Mrs. DAVIS, &c. &c. &c.—Mr. COLMAN opened his Theatre May the 15th, 1777, with the Comedy of the *Engliſh Merchant*, and *Lilliput*. The play was preceded by

the following humourous Prologue, written by Mr. COLMAN, and ſpoken by Mr. PALMER.

" PRIDE by a thouſand arts vain honours claims,
" And gives to empty nothings pompous names.
" Theatric dealers thus would fain ſeem great,
" And every playhouſe grows a mighty ſtate.
" To fancied heights howe'er mock monarchs ſoar,
" A manager's a trader—nothing more.
" You (whom they court) their cuſtomers—and then
" We players—poor devils!—are the journeymen.
" While two great warehouſes, for winter uſe,
" Eight months huge bales of merchandize produce,
" Out with the ſwallow comes our ſummer bayes,
" To ſhew his taffata and luteſtring plays;
" A choice aſſortment of ſlight goods prepares,
" The ſmalleſt haberdaſher of ſmall wares.
" In Laputa we're told a grave protector,
" A mighty ſchemer, like our new director,
" Once form'd a plan, and 'twas a deep one, Sirs!
" To draw the ſun-beams out of cucumbers.
" So whilſt leſs vent'rous managers retire,
" Our ſalamander thinks to live in fire.
" A playhouſe Quidnunc—and no Quidnunc's wiſer,
" Reading our play-bills in the Advertiſer,
" Cries, " Hey! what's here? In Hay-Market a play,
" To ſweat the public in the midſt of May?
" Give *me* freſh air!"---then goes and pouts alone
" In country lodgings---by the two mile ſtone;
" Their ſits and chews the cud of his diſguſt,
" Broil'd in the ſun, and blinded by the duſt.

" Dearee, ſays Mrs. Inkle, let us go
" To the Haymarket to night, and ſee the ſhow!
" Pſha woman, cries old Inkle, you're a fool,
" We'll walk to Hornſey, and enjoy the cool.
" So ſaid, to finiſh the domeſtic ſtrife,
" Forth waddle the fat ſpouſe, and fatter wife;
" And as they tug up Highgate Hill together,
" He cries---" Delightful walking---charming weather."
" Now, with the napkin underneath the chin,
" Unbutton'd cits their turtle feaſts begin,
" And plunge, full knuckle deep, through thick and thin,
" Throw down fiſh, fleſh, fowl, paſtry, cuſtard, jelly,
" And make a ſalmagundy of their belly.
" More cayenne pepper---punch, another rummer,
" So cool and pleaſant, eating in the ſummer!
" To ancient geographers it was unknown
" Mortals could live beneath the torrid zone
" But we, tho' toiling underneath the line,
" Muſt make our hay now while the weather's fine.
" Your good old Haymaker---long here employed,
" The ſunſhine of your ſmiles, who ſtill enjoy'd,
" The fields which long he mow'd will not forſake,
" Nor quite forego the ſcythe, the fork, and rake,
" But take the field e'en in the hotteſt day,
" And kindly help us to get in our hay."

The Farce of LILLIPUT, was conſiderably altered by Mr. GARRICK, the original author, and there was introduced a burleſque pageant in the characters of cards, Gulliver appearing as the knave of Clubs. This proceſſion was very laughable, and produced the deſired effect. The houſe was

painted, and the motto — *Stet fortuna domus* —over the ſtage was very applicable to the occaſion.

Indiſpoſition prevented Mr. FOOTE, who died the enſuing October, from appearing before the public, more than once or twice according to his agreement, but the new Manager gave ample proofs of induſtry and a deſire to pleaſe the public taſte. This ſeaſon he brought out three performers that will never be forgotten; Mr. EDWIN, Mr. HENDERSON, and Miſs FARREN. EDWIN's humour being new to the audience, required time to become agreeable: beſides, his voice was now thin, and his articulation rather diſguſting; his *Midas* however gained him much credit, and he ſoon exhibited proofs that neither his conception, nor ſtyle of playing was limited to a particular caſt of parts or mode of acting. Mr. HENDERSON, who before was the Bath Roſcius, and could never get an appearance in London; till Mr. COLMAN gave it, came out in *Shylock*, but his ſtyle being different from MACKLIN's, critics were divided in their opinion. However, on playing *Hamlet*, *Leon*, *Falſtaff*, &c. his abilities ſoon became conſpicuous and even jealouſy itſelf was obliged to acknowledge his merit. Miſs FARREN, who repreſented *Miſs Hardcaſtle*, in *She Stoops to Conquer*, gave infinite pleaſure; the

perſon of this lady being genteel, her countenance full of ſenſibility and expreſſion, her voice clear, and her delivery emphatic and diſtinct, Mrs. BULKELEY, the original bar-maid in this Comedy was ſcarcely miſſed. She promiſed to be, as ſhe moſt certainly is, a valuable acquiſition to the London ſtage.

June 17.

POLLY, an Opera, by Mr. GAY.

This Opera was intended by the author, as the ſecond part of the celebrated *Beggars Opera*, which being deemed a piece of evil tendency, the Lord Chamberlain prohibited the ſequel, *wiſely* imagining it muſt be *equally* dangerous; whereas in this opera, poetic juſtice is done to all the *worthy* characters in the preceding piece, who, in this are tranſported to the plantations, according to their *merit*; of courſe, in point of moral, the *Beggars Opera* is incompleat without the addition of *Polly*; and in all likelihood the author wrote this ſecond part to atone for any miſchief which the firſt might occaſion; at any rate, it is ſufficient to prove the writer's deteſtation of vice, and love of juſtice.

Polly, however, who was ſo long refuſed the public, was now brought forward, under the auſpices of Mr. COLMAN, who made ſeveral alterations, and greatly improved the piece, as well in the colloquial as in the muſical part: the characters were caſt in the following manner:

Morano,.....*Mr. Banniſter.*
Pohetohee,.....*Mr. Fearon.*
Ducat,.....*Mr. Parſons.*
Vanderbluff,.....*Mr. Maſſey.*
Culverin, ...*Mr. Davies.*
Hacker,.....*Mr. Egan.*
Capſtern,.....*Mr. Griffiths.*
Laguerre,.....*Mr. Kenny.*
Indian,.....*Mr. Stevens.*
Cauwawkee, ...*Mr. Du Bellamy*

Polly,.....*a Gentlewoman,*
(*Who had a very good voice, and a pleaſing figure.*)
Mrs. Ducat, ...*Mrs. Love.*
Trapes,.....*Mrs. Davies.*
Flimſy, ...*Miſs Platt.*
Damaris,.....*Miſs Hall.*
Jenny Diver,.....*Mrs. Hitchcock.*

The Opera was very well performed (though ſome of the performers were imperfect the firſt night) and met with applauſe. The ſatire, however, of this piece, being of a temporary nature loſt a great deal of its effect, and of courſe the Opera was no *ſtanding diſh*.

Auguſt 9.

THE ADVERTISEMENT; OR, A BOLD STROKE FOR A HUSBAND, a Comedy, by Mrs. GARDNER, and performed for her own benefit.

This piece was well received, notwithſtanding it was but indifferently performed, and one character read throughout.

Auguſt 30.

THE SPANISH BARBER; OR, FRUITLESS PRECAUTION, a Comedy, in three Acts, with Songs, by the Manager, taken from the French.

This piece met with general approbation.

Drury-Lane.

Previous to the opening of the houſe, the managers were at variance, when it was reported that a diſunion would take place,—that there were propoſals on foot for one of the parties to ſell out, and that Mr. LACY had the refuſal of purchaſing the moiety, not in his poſſeſſion, at 37,000l. or diſpoſing of his at 36,000l.—It is a juſt remark, that all the little anecdotes of Theatres are in general exaggerated, and this moſt certainly was the caſe at preſent.

October 7.

THE QUAKER, a muſical entertainment in two acts, written by Mr. DIBDIN.

Well received.

December 18.

THE ROMAN SACRIFICE, a Tragedy, by Mr. SHIRLEY, author of *Edward the Black Prince*, &c.

This Tragedy was founded on that celebrated paſſage in the Roman Hiſtory, the Sacrifice of Brutus's two ſons in the preſence of their father, for having united in the Conſpiracy, to reſtore Tarquin. Two dramatic attempts had

been previouſly made in our language, upon the ſame hiſtorical incident, and without ſucceſs; one of which was a miſerable tranſlation of VOLTAIRE's. The preſent piece was attended to by the audience with uncommon candour, and great impartiality; but when the epilogue was ſpoken, (written by Mr. CUMBERLAND, and a very good one) unfortunately many paſſages were ſo whimſically applicable to ſome incidents in the play, that they created a contemptuous applauſe, which ended in a violent oppoſition to Mr. AICKIN's giving out the performance for the enſuing evening, notwithſtanding, it was announced through ſhouts of hiſſing, and friendly *encores*. This Tragedy had been accepted by Mr. GARRICK before his retirement from the theatre, and left, by engagement, to be brought out by the preſent managers:—it had the *ſtrength* of the houſe: viz. Mr. HENDERSON (who was now engaged at this theatre,) Mr. SMITH, Mr. BRERETON, Mr. AICKIN, Mr. BENSLEY, Mrs. YATES, Miſs YOUNGE, &c.

January 24, 1778.

THE BATTLE OF HASTINGS, a Tragedy, by Mr. CUMBERLAND.

This play met with uncommon applauſe: a repetition of a ſpeech in it was called for, but judiciouſly refuſed by Mr. PALMER, as out of character in a tragedy.

February 19, 1778.

THE CADI OF BAGDAD, an Opera of three acts. Condemned.

March 17.

BELPHEGOR; OR, THE WISHES, a comic Opera of two acts.

This was an imitation of a French piece, written by M. GUICHARD. It was founded on the romance of Belphegor, blended with PRIOR's *wiſhes*, and written by the author of the Election, an Interlude, performed in 1774. Approved of.

March 30.

SECOND THOUGHT IS BEST, (*vice* BETTER) a muſical piece in two acts, by Mr. HOUGH. It was performed for a benefit, and indifferently received.

April 30.

THE LUCKY ESCAPE, a muſical Farce, by Mrs. ROBINSON, which was performed but once for her benefit.

Covent-Garden,

Ornamented and embellifhed this feafon.

November 12, 1777.

LOVE FINDS THE WAY, a comic Opera.

This was an alteration from Mr. MURPHY's made-up Comedy of the *School for Guardians*. Some paffages in this opera were mifunderftood, and gave offence the firft night, but being expunged, the piece met afterwards a *calm* reception.

December 10.

PERCY, a Tragedy, by Mifs MORE.

This was received with the warmeft applaufe.

January 21, 1778.

ALFRED, a Tragedy, by Mr. HOME.

This piece of improbabilities was liftened to the firft evening; but it produced the thinneft houfe ever known, on a fecond night's repreftentation, and after the third performance the author withdrew it.

February 4.

POOR VULCAN, a Burletta, by Mr. DIBDIN.

This piece, fomewhat in the ftile of O'HARA, met with great applaufe.

April 27.

THE LITTLE FRENCH LAWYER, a Farce. This was an alteration from BEAUMONT and FLETCHER, by Mrs. BOOTH, for Mr. QUICK's benefit. Indifferently received.

May 5.

THE BRITISH HEROINE, a Tragedy, by Mr. JACKSON.

This piece was performed for Mrs. JACKSON's benefit: it was played alſo in Dublin for her benefit, under the title of GERILDA; it certainly had ſome merit; but the fable was languid, and the cataſtrophe rather forced and unnatural.

The managers of both houſes ſeemed more induſtrious this ſeaſon in bringing out new performers than pieces. The *Beggars Opera* was performed at each theatre in the form of a *moral* tale, although the *indecent* ſcenes remained. This alteration was ſuggeſted by Mr. GARRICK, who thereby imagined to do away all prejudices againſt the piece; accordingly the poet, and manager in their ſtage-cloſet converſation, agreed to do poetical juſtice (as they called it) and *Macheath* was ſentenced to heave ballaſt upon the river for three years; but the abſurdity of this concluſion ſtruck every impartial perſon, who conſi-

dered that GAY meant this piece as a burleſque upon the Italian opera, independent of the ſatire that every where prevails through it; therefore this alteration could be deemed no other than a burleſque upon a burleſque. To complete the *moral* turn of this now-ſpoiled opera, a well painted ſcene repreſenting Woolwich, and the Juſtitia hulk, was introduced. The managers however perceiving the abſurdity of their alterations, began to reduce them, ſo that by degrees, the opera was reſtored to its primitive ſtate.

Mr. MACKLIN ſtill encountered the ill-nature of critics, particularly by attempting this ſeaſon the character of *Sir John Brute* in the *Provoked Wife*, which he performed in the ſtile of the late Mr. RYDER, rendering the part more a *Brute* than that of a *Gentleman*, which certainly was the author's idea.

Haymarket.

This little theatre was now further improved, and neatly fitted up. The ſlips were converted into boxes, and the cieling raiſed, which gave it a more cool and pleaſant appearance; it opened with the following comedy:

May 18.

THE FEMALE CHEVALIER, in three acts:

This was an alteration of the *Artful Husband* by TAVERNER, who wrote five other comedies now in obscurity; the present was considerably improved by Mr. COLMAN, who got it up this season on account of its appositeness to a certain subject, which then engrossed the public conversation, and is now far from being forgotten. It was when CHEVALIER, *alias* Mademoiselle D'EON made no small figure in the world, as a man-lady of the *doubtful gender!* This comedy answered the purpose of drawing houses. A well-timed handsome compliment to Mr. FOOTE's memory was introduced in the prologue, spoken by Mr. PALMER.

NATURE WILL PREVAIL, a dramatic proverb, by the manager.

This trifling *morceau* was well received.

Dramatic proverbs are in imitation of the French, who are very fond at times of giving some little incident in the support of an old favourite saying.

June 25.

BUXOM JOAN, a little piece, founded upon the old song of "A soldier and a sailor, &c." sung by *Ben*, in *Love for Love*.

Well received.

July 2.

TONY LUMPKIN IN TOWN; OR, THE DILETTANTE, a piece in two Acts.

This was Mr. O'KEEFE's first production in London. It was sent to Mr. COLMAN, from Dublin, anonymously, but the Manager's immediate acceptance induced the author to avow himself. Well received.

July 11.

THE SUICIDE, a Comedy, in four acts, by the Manager. It received that applause which it so justly deserved, Some critics ridiculed the title as not being applicable to a Comedy.

This piece being modelled on a new plan, containing four acts, an excellent prologue written by the author, was spoken by Mr. PALMER, which turned upon the conceit of *four wheeled* carriages, being the most commodious, regular, and secure; for a *fifth* wheel was superfluous and preposterous; *ergo*, a four act piece, might be said to run much better upon *all-fours*. Happy for many authors if this hint was observed; for several modern comedies could well spare one, if not more acts; the progress of these machines being tediously interrupted by

insipid dialogue, merely for the sake of drawing them on to an unnecessary length.

July 30.

BONDUCA, a Tragedy, altered from BEAUMONT and FLETCHER, by the Manager.

It met with a favourable reception.

August 3.

THE GIPSIES, a Comic Opera of two Acts.

The hint of this piece was taken from BEAUMONT and FLETCHER's *Royal Merchant*, or *Beggars Bush*.

This met with such a cold reception, that it was laid aside after five nights.

August 19.

THE FLITCH OF BACON, a Musical Piece, in two acts, by the Rev. BATE DUDLEY.

It was founded on the well-known custom of the Manor of Dunmow; and was well received.

This season Mr. BANNISTER, jun. made his first appearanee on any stage, for the benefit of his father, in *Dick the Apprentice*. He performed the ensuing season at Drury-Lane, under the tutorage of Mr. GARRICK, in the tragic line, viz. *Romeo*, *Hamlet*, *Zaphna*, &c. &c. with considerable applause.

Drury-Lane.

October 15, 1778.

THE CAMP, a Muſical Piece, by R. B. SHERIDAN, Eſq.

This temporary *jeu d'eſprit*, afforded much entertainment.

November 30.

THE FATHERS; OR, GOOD-NATUR'D MAN, a Comedy.

This was written by the late HENRY FIELDING, Eſq. and being brought out profeſſedly for the benefit of his family, was favourably received, and had the uſual run of a piece not likely to become a ſtock play.

January 8, 1779.

THE WONDERS OF DERBYSHIRE; OR, HARLEQUIN IN THE PEAK, a Pantomime. Well received.

February 8.

THE LAW OF LOMBARDY, a Tragedy, by Capt. JEPHSON.—Well received, but ſeverely criticiſed.

February 20.

JEHU, a Farce.

This piece ſatirized the folly of Noblemen and Gentlemen taking upon themſelves the character and appearance of coachmen, and dedicating the chief ſtudy of their lives to the driving of high Phaetons. The character of *Lord Jehu*, which was admirably ſuſtained by Mr. KING, being deemed perſonal, this, and a general lack of ſtage effect, ſerved to condemn the piece, which was not concluded.

April 5.

THE CONTRACT, a Farce, by Mr. COBB. This piece was played for Miſs POPE's benefit, and received ſome applauſe.

April 11.

WHO's THE DUPE, a Farce, by Mrs. COWLEY. Very well received.

THE DOUBLE DECEPTION, a Comedy, by Miſs RICHARDSON, which met with conſiderable applauſe.

DAVID GARRICK, Eſq. late Manager of this Theatre, of whom we have already ſpoken, having

died January 20, 1779, a MONODY written on his much lamented death, by R. B. SHERIDAN, Esq. was recited by Mrs. YATES, March 11. The stage was disposed nearly in the form as at Oratorios, with the difference only of a vacancy being left for Mrs. YATES to speak the Poem. Before the organ a monument was erected, which was executed with great taste and judgment.

The Monody began in soft elegiac strains, depicting energetically the great loss they had lately sustained, the imitative arts of the painter, sculptor, poet, and actor, were then nicely touched in most beautiful poetic numbers, pointing the permanent effects of all those arts except that of acting.

It was generally remarked, that if Mrs. YATES had not been obliged (through want of time, as was supposed) to read several passages, it would have had a still finer effect; however all acknowledged that she did justice to her author, as might have been expected from the then, or since, most pathetic speaker on a stage!

The Monody was divided into three parts, between each of which, and at the conclusion, airs of a solemn nature were sung by Mr. WEBSTER, Mr. GAUDRY, a young lady, and Mrs. WRIGHTEN, supported by a band of choristers.

Some critics nibbled at this Monody, on account of the metre not being varied, and thereby leaving too conſtant a monotony upon the auditor's ear, which they ſaid ought to have been relieved by a variation of meaſure: notwithſtanding this elegant compliment to the departed Roſcius, was received with uncommon applauſe.

The enſuing month after Mr. GARRICK's death, his brother GEORGE GARRICK, Eſq. died, (Feb. 3d,) one of his legatees, and to whom he bequeathed 10,000l.

Covent-Garden.

Mr. COLMAN, having entirely relinquiſhed the management of Covent-Garden, preferring the ſole ſway of a *little* theatre, to a ſhare in a *great*, Mr. HULL was appointed Deputy Manager, and conducted the buſineſs in his ſtead.

September 28, 1778.

ROSE AND COLIN, a muſical piece, of one act, by Mr. DIBDIN.

Well received; it was performed as a prelude, and after the play,

THE WIVES REVENGED, a Muſical Piece of one act, by Mr. DIBDIN.

Tolerably well received.

Both theſe trifles are taken from the French.

October 2.

ANNETTE AND LUBIN, a Muſical Piece of one act, from the French, by Mr. DIBDIN.

It met with but little applauſe.

THE MEDLEY, a Pantomime.

This conſiſted chiefly of the moſt capital ſcenes and machinery of the late Mr. RICH's Pantomimes, and had a conſiderable run.

November 4.

THE INVASION; OR, A TRIP TO BRIGHTHELMSTONE, in two acts, by Mr. PILON.

This *occaſional* piece was well received.

November 23.

THE LADY OF THE MANOR, an Opera.

The general outlines of this piece, were profeſſedly taken from the *Country Laſſes*, by JONSON, and the *Cuſtom of the Country*, by BEAUMONT and FLETCHER. It was tolerably, but rather coldly received.

December 8.

BUTHRED, a Tragedy, written, it was ſaid, by Mr. JOHNSON, the ſuppoſed Author of *Chryſal*; but the writer of the Adventures of a Guinea, could never have produced ſuch a piece: though received with ſome applauſe, it did not keep poſſeſſion of the ſtage.

January 4, 1779.

THE TOUCHSTONE; OR, HARLEQUIN TRAVELLER, a ſpeaking Pantomime, by Mr. PILON.

Very well received.

THE LIVERPOOL PRIZE, a Farce, by Mr. PILON.

This well-timed little piece met with applauſe.

March 20.

CALYPSO, a Maſque, in three acts, by Mr. CUMBERLAND.

This Maſque was uſhered in by a Prelude, wherein the Author was very ſevere upon the Printers of newſpapers, whom he repreſented as a ſet of infamous fellows. There ſeemed ſomewhat of perſonal reſentment in this attack, which every friend of the Author's muſt have wiſhed

he had not discovered. The masque only lived a few nights.

April 12.

THE ILLUMINATION; OR, GLAZIER's CONSPIRACY, an occasional piece, by Mr. PILON, which was performed as a prelude, for a benefit, and being well-timed and written, went off very well.

May

GALLIC GRATITUDE; OR, THE FRENCHMAN IN INDIA, a Comedy in two Acts. Performed for the benefit of Mrs. JACKSON, and very well received. The performers were exceedingly correct, which is unusual in a benefit piece.

May 6.

FATAL FALSHOOD, a Tragedy, by Miss H. MORE, authoress of Percy.

Well received.

After this tragedy was performed,

THE CHELSEA PENSIONER, a musical trifle, by Mr. DIBDIN. Well received.

THE COBLER OF CANTERBURY, a petite piece, with songs, performed for a benefit, and indifferently received.

Haymarket.

Mr. COLMAN did not open his theatre this ſeaſon till May 31, the winter houſes having continued their performances longer than uſual, and moſt of Mr. COLMAN's performers being engaged at one or other of them: he therefore deemed it prudent to defer the commencement of his ſeaſon till he could collect them all.

July 1ſt.

SUMMER AMUSEMENT; OR, AN ADVENTURE AT MARGATE, an Opera in three acts, by Meſſrs. ANDREWS and MILES.

Received with general applauſe. The critics were divided in their opinion of this piece; however the cold reception which it now frequently meets with, is ample proof of the mediocrity of its merit, and that it muſt *then* have been well ſupported by friends.

July 17.

THE WIDOW AND NO WIDOW, a Comedy in three acts, by Mr. JODDREL, who, according to the different opinions of the critics (ſome of whom charged him with plagiarſ) was *the author and no author*. However, in this dramatic ſatire Mr. JODDREL had cer-

tainly the merit of having approached nearer to the late Mr. FOOTE than any other cotemporary writer. The comedy was well received.

July 31.

ALBINA, COUNTESS OF RAIMOND, a Tragedy, by Mrs. COWLEY.

The critics took occaſion to remark, that there was not ſufficient novelty in this piece, which appeared chiefly borrowed from the *Law of Lombardy* and *Fatal Falſhood*; while it was urged in favour of Mrs. COWLEY that *Albina* was written *three years* before theſe two plays of Capt. JEPHSON's and Miſs MORE's were produced. The preſent Tragedy laboured under much diſadvantage from the two following circumſtances:---Firſt, Mrs. MASSEY, who was to have ſpoken the Prologue (and who performed *Albina*) was ſo confuſed as to be incapable of going through with it.—Secondly, the character of *Editha* was ſo oppoſite to Mrs. MONTAGUE's real feelings, that though ſhe exerted her utmoſt in its ſupport, it was obſervable that ſhe was not calculated for it.

However, in conſequence of this tragedy, a paper war took place between Miſs MORE, Mrs. COWLEY, and their friends, when the following

letter by Miſs MORE appeared in the St. James's Chronicle.

"It is with the deepeſt regret I find myſelf com-
"pelled to take a ſtep ſo repugnant to my own feel-
"ings, and to the delicacy of my ſex: a ſtep as *new*
"to me as it is *diſagreeable*; for I never, till this mo-
"ment, directly or indirectly, was concerned in
"any paragraph in any London paper.—Of the
"low abuſe beſtowed on me repeatedly in the Ga-
"zetteer, I took no notice, as it amounted to little
"more than that I had written a very bad play—to
"a pretty plain inſinuation in a morning paper, that
"the *Fatal Falſhood* too much reſembled a manu-
"ſcript play of Mrs. COWLEY's not to have been
"ſtolen from it, I forbad my friends to reply—to
"frequent meſſages and menaces from Mr. and
"Mrs. COWLEY, I thought proper to be ſilent:—
"This has been miſconſtrued into fear or guilt; for,
"in the St. *James's Chronicle* of laſt Saturday, Aug.
"7, I am openly accuſed by name of having "ſtolen
"the cataſtrophe and every incident in the Fatal
"Falſehood from Mrs. COWLEY's tragedy of *Al-*
"*bina*; that I have robbed her, and have been
"guilty of the moſt unparalleled injuſtice." My
"moral character thus groſsly attacked, I am un-
"der the neceſſity of ſolemnly declaring, that I never

" ſaw, heard, or read, a ſingle line of Mrs. Cow-
" LEY's tragedy; nor did I ever hear ſhe had writ-
" ten a tragedy till after the *Fatal Falſehood* came
" out at Covent Garden, when I was accuſed of the
" above fraud. Nothing ſhall compel me to enter
" into a news-paper altercation, nor ſhall I make
" any farther reply. Thus much I thought due to
" my character, and to that publick to whom I am
" ſo largely indebted."

Briſtol, Aug. 10. HANNAH MORE.

The following is Mrs. COWLEY's anſwer, which appeared in the ſame evening paper immediately after.

" I wiſh Miſs M. had been ſtill more ſenſible of
" the indelicacy of a news-paper altercation between
" women, and of the ideas of ridicule which the
" world are apt to attach to ſuch unſexual hardineſs;
" ſhe would then have ſaved both herſelf and me a
" moſt diſagreeable ſenſation.—I read Miſs MORE's
" letter in your paper of this morning, and laid it
" down without the leaſt idea of replying to it; but
" I am told a reply is neceſſary.—This, and Miſs
" MORE's aſſurance that it ſhall ſtop there, con-
" quers my reluctance.

"Miſs More thinks proper to accuſe me of having "ſent her frequent *meſſages* and *menaces*. I never in "my life ſent Miſs More a meſſage of any kind. "Mr. C—— once, in accidental converſation with "Mr. C——— G——— on the ſubject of *Fatal "Falſehood*, mentioned the various grounds I had "to think myſelf injured; that gentleman ſaid he "was much concerned ſuch a diſpute ſhould have "ariſen, and that he would acquaint Miſs More "with what had paſſed. This is all I ever knew "concerning either meſſage or menace; and I "ſhould be glad to be informed, through any medium "but a public paper, *who* hath carried Miſs More "either meſſages or menaces on my account.

"Thoſe plain inſinuations in a morning paper, "adverted to by Miſs M——, I was totally igno-"rant of till they appeared. I cannot ſay that "I was *ſorry* to ſee them, or that I did not think "myſelf obliged to the critic of that paper.

"With regard to the cenſures paſt on the tragedy "of *Fatal Falſehood*, as a *literary* work, I really "think Miſs More has been harſhly uſed; and if "I had influence in the line Miſs More miſtakingly "ſuppoſes I have, the reproofs would have been "more gentle, and the approbation warmer. I am "as little acquainted as Miſs More with what

" passes in *any* of the papers till they are brought to
" my house.

" The coarse term Miss MORE has bestowed on
" Mr. C. proves that she is very angry, and that
" *when* she is angry she can be very impolite.

" The tragedy of *Albina* is gone to the press; and
" I have written a preface, in which the plays of
" *Percy* and *Fatal Falsehood* are both mentioned,
" with some circumstances still *newer* with respect
" to the world; I do not feel myself impelled by
" Miss MORE's letter, to alter a single line. I have
" only related events: let them speak for themselves
" to that public, to whom, like Miss MORE, I
" hold myself much indebted.

Spa Fields, Aug. 13. H. COWLEY.

This literary contest occasioned the following lines, which appeared in the Gentleman's Magazine for September 1779.

" *No* plausive satire *in my verse I bear,*
" *That* POPE *might give, or* ADDISON *might fear.*" ANON.

" ARE there two nymphs that grace this favourite isle,
" On whom the Tragic Muse has deign'd to smile;
" To whom fair Nature gave her chaste design,
" Fancy's rich tints, and Judgment's sober line;
" Both born alike to glow with Friendship's flame,
" Both born alike to gain an honest fame;

" Both born to tread, by turns, where Fancy leads,
" Her silent grottoes, and enamel'd meads:
" To catch the strokes that Nature's pencil wrought,
" The wing'd idea, and extatic thought!
" To these should every lovely grace be given,
" That favor'd mortals can obtain from Heaven:
" A taste exact! an elegance of soul!
" While (loveliest still) good nature crowns the whole.
" Yet in two such should some small difference find
" Too easy entrance in th' unwary mind;
" Or o'er each breast a gloomy empire keep,
" Shall not the Muses sigh, and Friendship weep?
" Or say, shall Envy's glance the scene explore,
" Or guess the name—a COWLEY, or a MORE? J. W.

August 14th. 1779.

THE SON-IN-LAW, a musical piece in two acts, by Mr. O'KEEFE.

Very well received.

August 13.

THE SEPARATE MAINTENANCE, a Comedy, by the manager.

The principal comic incident in this piece was borrowed from a Story in No. 90 of the Spectator. Much applauded, though censured by some critics.

" whole family for the good or ill ſucceſs of the
" theatre) adviſe that it ſhould not be performed.
" Their objections are, that the plot is too ſimple,
" and the incidents far too few to gratify the general
" taſte, at preſent.—They add, that the improba-
" bility of ſuch contrivances being carried on by a
" counterfeit nobleman, at ſo public a place as Briſtol
" Wells, would render the performance very hazar-
" dous; and it would be greatly augmented by the
" many ſarcaſms throughout the piece on trade and
" nobility, ſtrikingly nervous as the expreſſions, and
" naturally eaſy as the other parts of the dialogue
" are. If there has appeared too much delay in my
" conduct, I muſt beg you to impute it, good Sir, to
" the diſagreeable reluctance with which I return
" any gentleman's work of genius, and particularly
" one which comes under the ſanction of a name
" ſo well known, and juſtly admired in the literary
" province, as yours. I am really much concerned
" to be reduced to it, and hope, in juſtice, you will
" be ſo kind to charge your diſappointment on the
" care and duty I owe (as agent) to a whole family,
" not on the choice or liking of

" Your moſt obedient humble ſervant,

" J. BEARD."

This anſwer not being ſatisfactory to the doctor, he told Mr. BEARD by letter, that after ſo long a detention of the comedy, he knew not whether he was more ſurpriſed at the apology, than at the reaſons for ſending it back, and hinted that if he had been preſent at the peruſal of the piece, *as agreed*, he would have obviated every objection of his friends. But Mr. BEARD and his friends were of a different opinion, and the Doctor received the following anſwer to his letter the day after it was written.

"SIR,

"The variety of affairs wherein I am concerned "and embarraſſed, will not afford leiſure to enter "into a more critical examination of your comedy, "or to ſupport a longer argumentation on particulars.

"Submitting my ſingle opinion to thoſe of ſeveral "able judges, and being by my ſituation obliged to "be biaſſed by the will of others, much more than "my own, I muſt beg your acceptance of this final "anſwer: The piece you have offered will by no "means anſwer our purpoſes, and therefore cannot "be done.

"I again repeat my concern that I muſt return "any gentleman's production on his hand, but I "cannot avoid it.

"If you are ſevere enough again to arraign my "delay, I repeat, that I am very ſorry for it; but it "is a fate, which (through the great number of "various performances offered to us, and the con-"ſtant urgency of buſineſs to take up my time) "muſt unavoidably attend many.

"Had I power to ſend a more pleaſing anſwer to "you, believe me, it would be much more agreeable "to, Sir,

Your humble ſervant,

J. BEARD."

This letter enraged the author, who entered into a zealous defence of his own piece, and an angry expoſtulation with the manager for rejecting it.

The remains of Mr. BEARD were depoſited in the vault of the church at Hampton, in Middleſex.

Haymarket.

June 25, 1791.

THE KENTISH BARONS, a Play, with ſongs, by the Hon. Major NORTH.

This piece was to have appeared the ſucceeding ſeaſon, but a death in the author's family prevented it.

On the firſt night it was oppoſed in the laſt act, and interrupted. It was however repeated, and its general reception afterwards became favourable. The *new ſcenery* was highly extolled in the newſpapers, though not one painted for the occaſion. Seldom played.

July 5, 1791.

NEXT DOOR NEIGHBOURS, a Comedy, in three acts, by Mrs. INCHBALD.

Taken from two French pieces, and very well received.

July 30.

THE SURRENDER OF CALAIS, a Play, with ſongs, by Mr. COLMAN, jun.

Received with great applauſe.

Auguſt 13.

THE IRISHMAN IN SPAIN, a Farce, by Mr. STUART.

This piece was firſt announced under the title of *She would be a Ducheſs*; and its perſonal intention being anticipated, intereſt prevented a

February 7.

THE DEAF LOVER, a Farce; being the DEVICE that was condemned.

This piece having undergone a variety of alterations, was now received with general applauſe. It was introduced with a new Prologue.

February 22.

THE BELLE's STRATAGEM, a Comedy, by Mrs. COWLEY.

This met with great applauſe.

April 15.

THE RIVAL QUEANS, an old burleſque Farce revived.—Indifferently received.

April 21.

THE ELDERS, a Farce, by Mr. COBB, performed but once for Mr. WILSON's benefit.

May 23.

THE SIEGE OF GIBRALTAR, a muſical Farce, in two Acts, by Mr. PILON.—Well received.

Haymarket.

May 30, 1780.

THE MANAGER IN DISTRESS, an occaſional prelude, by the Manager, whoſe *Diſtreſs* afforded the audience much entertainment.

July 8. 1780.

FIRE AND WATER, a muſical piece, in two acts, by MILES P. ANDREWS, Eſq.

Well received.

Auguſt 5.

THE CHAPTER OF ACCIDENTS, a Comedy by Miſs LEE.

Received with univerſal applauſe.

Miſs LEE publiſhed this Comedy, with an occaſional preface, wherein ſhe remonſtrates bitterly againſt the conduct of Mr. HARRIS, reſpecting this piece, which, ſhe inſinuates, he had for ſometime in his poſſeſſion, and delayed bringing out. If Mr. HARRIS, refuſed bringing out this Comedy in its *preſent ſtate*, he was certainly juſtified in ſo doing, for notwithſtanding its ſucceſs, and though the *Accidents* are intereſting to the end of the *Chapter*, yet there are many faults; faults, which its greater beauties ſerve to hide, but which, on a ſecond or third repreſentation, muſt ſtrike every impartial auditor.—Prefaces of this nature, I preſume, are of little uſe; they are the reſult a warm moment, which cooler reaſon would wiſh to obliterate; what advantage did the author of *Seduction* derive from his complaints? was he not obliged to return to that

very Manager he abuſed, and is he not chiefly indebted to him for his preſent fame? certainly the Manager of Covent-Garden Theatre ſhows his good ſenſe in *forgetting* thoſe things; and his occaſional performance of the *Chapter of Accidents*, ſufficiently evinces that he not only deſpiſes thoſe inflammatory prefaces, but that he is not even biaſſed by any partial opinion.

This Comedy, conſidered as a Lady's firſt attempt, is very promiſing; ſeveral of its redundances were pruned after the firſt night.

Auguſt 12.

THE WEDDING NIGHT, a muſical piece, in two acts, by Mr. COBB: which, owing to ſome pretty airs, eſcaped the ſeverity of criticiſm.

Auguſt 26.

THE FEMALE CAPTAIN, a Farce, by Mr. COBB, being his CONTRACT which was performed for Miſs POPE's benefit the preceding ſeaſon at Drury-Lane: in all, performed but twice.

September 2.

THE GENIUS OF NONSENSE, an original whimſical, operatical, pantomimical, military, temporary, local extravaganza.

This eccentric production met with great applauſe.

The late celebrated Dr. GRAHAM, was humourouſly ſatirized in this piece; but what was ſomewhat remarkable was, that the Doctor himſelf was in the ſtage box the firſt night, and beſides the mortification of ſeeing his *Temple of Health* ſo maſterly ridiculed, he had the additional chagrin of being refuſed purchaſing one of the bills delivered upon the ſtage, as a burleſque of his own.

Drury-Lane.

November 22.

THE GENEROUS IMPOSTOR, a Comedy, taken from the French.

Well received.

December 4.

DEAF INDEED, a Farce, by Captain TOPHAM.

Notwithſtanding the exertions of the actors, the audience were reſolved that this piece, after the firſt night, ſhould be—dead indeed.

November 27.

THE LORD OF THE MANOR, a Comic Opera, by Gen. BURGOYNE. Very well received.

January 29, 1781.

ROBINSON CRUSOE; OR, HARLEQUIN FRIDAY, a pantomime founded on the ſtory of the Romance of that name; and well received.

It is ſaid that the preſent Mr. SHERIDAN performed the part of *Harlequin Friday*, the firſt evening of its repreſentation.

February 17, 1781.

THE ROYAL SUPPLIANTS, a Tragedy, by the Rev. Dr. DELAP.

This piece, taken from two Greek Plays, the Euripides, and the Suppliants of Æſchylus, was favourably received.

March 10.

DISSIPATION, a Comedy, by MILES P. ANDREWS, Eſq.

This piece was altered after the firſt night, the author having mended ſeveral of the ſituations, and given a new turn to the cataſtrophe, which was before judged very exceptional; it was then well received.

Covent-Garden.

October 3, 1780.

TOM THUMB, a Burletta.

This was an alteration, by Mr. O'HARA, from FIELDING's burleſque Comedy of the ſame kind, entitled "The Tragedy of Tragedies; "or, the Life and Death of Tom Thumb the "Great."

It met with great applauſe.

October 19.

THE CLOSE OF THE POLL; OR, HUMOURS OF AN ELECTION, a Farce, by Mr. PILON. Received with uncommon applauſe.

October 19.

THE EXCISEMAN, a Farce. Author unknown. The audience patiently heard the Performance till towards the end of the firſt act; when diſcovering nothing either amuſing or intereſting, they teſtified their diſapprobation in the uſual manner. The beginning of the ſecond act increaſed their diſpleaſure; and before the middle of it, the hiſſing was ſo great, that the performers were obliged to retire from their poſts, though they had greatly exerted themſelves to ſupport the piece: and thus the unfortunate exciſeman was baniſhed from the ſtage.

October 25.

THE ISLANDERS, a Comic Opera, firſt aſcribed to Mr. DIBDIN, then to a young Clergyman.

Favourably received, though indifferently written; the fable is founded on two French pieces by J. FROIX. Nothing but the excellent acting of Meſſrs. QUICK and WILSON could ha ſaved it.

December 29, 1780.

HARLEQUIN FREE-MASON, a pantomime, contrived by Mr. MISSINK.

This being the beſt and grandeſt pantomime exhibited for many years, brought crowded houſes.

January 31, 1781.

THE SIEGE OF SINOPE, a Tragedy, by Mrs. BROOKES.

This piece, though conſidered much better calculated for the cloſet than the ſtage, was received with great applauſe.

February 24.

THE WORLD AS IT GOES; OR, A PARTY AT MONTPELLIER, a Comedy, by Mrs. COWLEY.

The World as it Goes would not *go* down, being apparently borrowed from Mr. ANDREWS's ſing ſong piece of *Summer Amuſements*, and many characters cloſe imitations of others recently exhibited in former comic pieces; beſides the language was unworthy of Mrs. COWLEY. The Comedy was interrupted in the laſt act. Miſs YOUNG (now Mrs. POPE) came forward, and ſaid that as ſeveral alterations would be made in the piece by the enſuing Tueſday, it would then, by permiſſion, be offered the pub

lic in its altered ſtate; but the propoſal was diſ_ approved of, and the Epilogue, though a good one, unfortunately, tended to aggravate the critic's wrath. Certainly Mrs. COWLEY, might with equal propriety have attacked Mr. ANDREWS, for having *foreſtalled* her ideas, as ſhe did Miſs MORE reſpecting her tragedy of *Albina*.

March 8, 1781.

THELYPHTHORA; OR, MORE WIVES THAN ONE, a Farce by Mr. PILON.

This piece, intended as a ſatire upon a then famous publication, being ill conducted was highly diſapproved of. It was nevertheleſs given out for another repreſentation, but Mr. HARRIS, finding, upon this ſecond attempt, that it met with equal if not more cenſure, judiciouſly diſmiſſed it from his ſtage.

March 24.

SECOND THOUGHTS ARE BEST*.

This was Mrs. COWLEY'S *World as it Goes* attempted again, with a new Prologue; but diſapproba-

* BETTER, it ſhould have been written, as there are but *two degrees* in *Second* thoughts which can only admit of the *comparative*, and it proved that the third thought of withdrawing the piece entirely was the BEST. It is extraordinary that this error is ſo common.

tion being ſtill apparent, Mr. LEE LEWIS at the end of the fifth act informed the audience the piece ſhould be totally withdrawn.

March 18, 1781.

BARNABY BRITTLE, an alteration from BETTERTON's Comedy of the *Amorous Widow*; or, *Wanton Wife*; which proved a very pleaſant Farce. It was brought out for Mr. QUICK's benefit.

March 20.

CHIT CHAT. This petit Satire on the plurality of wives, anſwered the preſent occaſion.

April 28.

WHO'D HAVE THOUGHT IT? a Farce, by Mr. COBB. Well received.

May 10.

THE MAN OF THE WORLD, a Comedy, by Mr. MACKLIN. This piece was interrupted the firſt night, but afterwards well received; however, on account of the ſeaſon being far advanced it was performed only a few nights. It was played ſome years before in Dublin, under the title of *The true-born Scotchman*, where it met with applauſe.

SEVENTEEN HUNDRED AND EIGHTY ONE, a petit piece; which, though intended not to outlive the year, was performed but once, for a benefit.

Haymarket.

June 16.

THE DEAD ALIVE, a musical piece, in two acts, by Mr. O'KEEFE. Well received.

July 9.

THE BARON, a Comedy, by Mr. ANDREWS, founded upon a novel then lately published, and ascribed to the present MARGRAVINE OF ANSPACH.

The Baron lingered out a very disagreeable existence till the *third* night, when he departed in peace.

July 18.

THE SILVER TANKARD; OR, THE POINT OF PORTSMOUTH, an Opera, in two acts, by the present MARGRAVINE OF ANSPACH, then Lady CRAVEN. Indifferently received.

August 7.

THE SCHOOL OF SHAKESPEARE. This was a humourous Preludio to the Beggars Opera reversed.

August 8.

MEDEA and JASON, a Burlesque Ballad. Well received.

August 22.

THE FEAST OF THALIA.

A made up dish, not very palatable.

August 28.

THE HODGE PODGE, a Farce, performed twice. It answered its title admirably!

September 3.

THE AGREEABLE SURPRISE, a musical piece, in two acts, by Mr. O'KEEFE. Well received.

DAMNATION; OR, THE PLAY-HOUSE HISSING HOT, a petite piece, by Mr. STUART, for the benefit of Mr. BANNISTER, Jun.

Without the play-house being hissing hot, Damnation was *damned*.

RIPE FRUIT; OR, THE MARRIAGE ACT:

KENSINGTON GARDENS; OR, THE WALKING JOCKEY. These two petit pieces; (the first by Mr. STUART, and the other by Mr. COBB) served Mr. WILSON for his benefit.

Drury-Lane.

October 29, 1781.

THE GENTLE SHEPHERD, an after-piece.

This was the favourite Scotch Opera, ſo called, altered and reduced. It was very well received.

November 10.

THE DIVORCE, a Farce, by Mr. JACKMAN. Well received.

November 27.

THE FAIR CIRCASSIAN, a Tragedy, by Mr. PRATT, taken from Dr. HAWKSWORTH's Oriental Tale of *Almoran and Hamet*. Very well received, and performed ſeveral nights.

December 13.

THE CARNIVAL OF VENICE, a Comic Opera, by Mr. TICKEL. This piece had a conſiderable run.

January 3, 1782.

LUN's GHOST, a Pantomime. This Ghoſt *appeared* ſeveral nights.

February 25. 1782.

VARIETY, a Comedy; which was ascribed to a *variety* of authors, but generally believed to be the production of a lady. Tolerably received.

May 18.

THE FAIR AMERICAN, an Opera, by Mr. PILON.

This piece, which was rejected by the Manager of Covent-Garden, went off with applause, but was the origin of all the author's future misfortunes, he being afterwards prosecuted by the Composer, (whose music to the piece was abominable) for payment of his bill. Mr. PILON, thus involved and not deriving much emolument from the production, was obliged to abscond; but he had reason to remember the *Fair American*, or rather the *foul Musician* for a long time after.

Covent-Garden.

Previous to the opening of this house, a *Rhapsody* was advertised to be spoken by Mr. MACKLIN; but for some unknown reason it was not introduced.

September 17, 1781.

THE MARRIAGE ACT, an after-piece, taken from the Opera of the *Islanders*: Brought out the preceding season, and well received.

October 13.

DUPLICITY, a Comedy, by Mr. HOLCROFT. Well received, yet played but seldom.

The play of *Romeo and Juliet* being announced for the succeeding night, it was suggested that the Manager had no good opinion of the piece, and it was further alledged that Mr. HARRIS did not give it fair-play; but how is it possible for a stranger to judge of the situation of the theatre? Though it be common to let a piece run, if possible, yet circumstances may often prevent it, notwithstanding it meets with distinguished applause. Mrs. GRIFFITH's Comedy of the *Times*, was no worse treated than *Duplicity*; a play being then fixed by the Managers for the ensuing evening; as to its being seldom performed, a play may be well received and yet not bring money; and this we judge was the case at present, or the Manager would undoubtedly have attended to his own interest.

October 27, 1781.

JUPITER AND ALCMENE. This was DRYDEN'S *Amphytrion* converted into an Opera by Mr. DIBDIN and others; performed but twice.

November 17.

THE COUNT OF NARBONNE, a Tragedy, by Capt. JEPHSON, taken from Walpole's Romance of the Castle of Otranto. It was very well received, and played often; the first nine nights without intermission.

November 28.

THE BANDITTI: OR, LOVE'S LABYRINTH, an Opera, by Mr. O'KEEFE, and which the Manager purchased previous to representation. Condemned.

December 26.

THE CHOICE OF HARLEQUIN, a Pantomime. This was a superb exhibition and well received.

February 9, 1782.

WHICH IS THE MAN? a Comedy, by Mrs. COWLEY. Very well received.

February 21.

VERTUMNUS AND POMONA, a musical after-piece taken from Ovid's Metamorphoses.

This piece not having wit or humour, was condemned, though the Manager beſtowed much pains on it.

March 16.

THE POSITIVE MAN, a Farce, in two acts, by Mr. O'KEEFE. Well received after the firſt night, being conſiderably altered.

April 20.

THE WALLOONS, a Comedy, by Mr. CUMBERLAND. Received with a mixture of applauſe and diſapprobation.

May 7.

RETALIATION, a farce, in two acts, by Mr. M'NALLY. Very well received.

About this time Mr. HULL reſigned the office of acting Manager, finding it too laborious for his conſtitution. It was offered to Mr. HENDERSON, who declined it. Mr. HARRIS at laſt prevailed upon Mr. LEWIS to accept it.

Haymarket.

June 2.

FATAL CURIOSITY, LILLO's Tragedy, altered by the Manager. This piece had not

been acted for 50 years; an occasional prologue was spoken, and the play well received.

July 3.

NONE ARE SO BLIND AS THOSE THAT WON'T SEE, a musical entertainment, partly taken from the French, written by Mr. DIBDIN, and composed by Dr. ARNOLD. Well received.

July 17.

THE EAST INDIAN, a Comedy, by a Lady; it was in five acts, though it could have been all told in three. Tolerably well received.

August 5.

THE CANDIDATE, a farce, by Mr. DENT. Very well received.

This Farce is one of the few pieces on the stage, without a love plot; it consists of the chief incident in *She Stoops to Conquer* reversed.

August 13.

THE LIFE AND DEATH OF COMMON SENSE, a prelude, altered from FIELDING's Pasquinade, for a benefit: also

THE TOBACCO BOX; OR, SOLDIER's PLEDGE OF LOVE, a Musical Interlude.

The original muſic was French; the accompaniments were Dr. ARNOLD's.

Auguſt 16.

THE FEMALE DRAMATIST, a Farce, with ſongs, in two acts; which anſwered the purpoſe of a benefit.

Auguſt 18.

HARLEQUIN TEAGUE; OR, THE GIANTS CAUSEWAY, a ſpeaking Pantomime. This was deemed a good entertainment, and well received. Mr. EGAN who played Teague, carried his brogue and bulls to the very laſt; for he gave out the entertainment for a ſecond repreſentation on *Sunday evening*.

Drury-Lane.

Mr SHERIDAN, being now deeply engaged in public business, and consequently prevented from attending to the Theatre, appointed Mr. KING, the Comedian, in his place. This gentleman was received in his new character of acting Manager (Sept. 17.) with marks of peculiar esteem: on this occasion he came forward previous to the play, which was the *Clandestine Marriage*, to deliver a new serio-comic *Dramatic Olio*. A considerable time elapsed in congratulations on the part of the audience, and thanks on the part of the actor, before he was suffered to begin the address. It commenced with a parody on the speech of Othello, to the following effect—

> "Most potent, grave, and reverend critics,
> My very noble and approved good masters;
> That I have ta'en the conduct of this old House,
> True,———true—I am Manager," &c.

The *old* house was a sarcasm against the Managers of Covent Garden, who had now stiled theirs the *new* house; the parody was carried on to the passage that, "he would a round unvarnish'd tale deliver:" whereupon he requested permission to change his

ſtile for blank verſe, as heroics hobbled ungracefully on his tongue. Then, in an admirable vein of humour approaching the burleſque ſtile, he gave the ſuppoſed different opinions of various deſcriptions of perſons, reſpecting his new undertaking.—A veteran Lord, in a faſhionable circle, weſt of Drury, gives it as *his* opinion, that the pupil and laſt friend of Mr. GARRICK, cannot act wrong in the ſituation of Manager; and a citizen alſo declares his approbation, as he had conſtantly paid regard to the main chance, and appeared three times a week on the Change. An alderman ſuſpends his judgements as he conceives the "Proof of the pudding is "in the eating."—Such were the opinions of thoſe *before the curtain.* And now he proceeded to take a *peep behind.*—The tragedians conſider it as a very mournful omen of their diſſolution, and conclude a very dire and doleful farewell to all their greatneſs, in another parody on Othello,—for now

"The tragic Hero's occupation's o'er."

The comedians acknowledge, that when one *of themſelves*, he was very good-natur'd and free, like Grumio in the farce; but now that he was *bona fide* KING, they were afraid that he would lord it over them, with a high hand like Major Domo Bentigvolio. As to the vocal performers and the

Sons of *tweedle dum* and *tweedle dee*, it was their opinion that he would do much better to attend to the tumbling of Sadler's Wells, than undertake the management of muſic, without ear or voice. Theſe ſentiments were delivered in a ſong which Mr. KING ſung with infinite pleaſantry. After having gone through the different opinions of different ſocieties, he acknowledged the difficulty of the undertaking, but truſted to the generoſity of the public. This Olio had a very good ſtage effect, and received conſiderable applauſe.

This Theatre was very much improved now; the Boxes neatly papered with a light pea green, and ornamented with crimſon curtains to all the doors: the ſeats covered with baize of the ſame colour. His Majeſty's box and the oppoſite one were rather more advanced than before, and the ſidefcene lights were much encreaſed.

November 5.

TOO CIVIL BY HALF, a Farce, by Mr. DENT. Favourably received.

November 16.

THE FATAL INTERVIEW, a Tragedy. This piece was written in imitation of

Lillo. It was altered after the firſt night; but periſhed after the third.

December 11.

THE BEST BIDDER, a Farce, in two acts, by Mr. ANDREWS. Indifferently received, and played but ſeldom.

December 26.

THE TRIUMPH OF MIRTH; OR, HARLEQUIN's WEDDING. Received with applauſe.

January 29, 1783.

THE SCHOOL FOR VANITY, a Comedy, aſcribed to Mr. PRATT. It met with an unfavourable reception.

March 24.

THE ADVENTURES OF A NIGHT, a farce. Well received.

May 12.

IMITATION; OR, THE FEMALE FORTUNE HUNTERS, a Comedy, by Mr. WALDRON, and performed for his benefit. It was an attempt to reverſe the characters of the Beaux Stratagem. Indifferently received.

This ſeaſon Mrs. SIDDONS, (from the Theatre Bath) made her firſt appearance in *Iſabella*. (Oct. 12.) The audience teſtified their approbation of her performance not only by loud and reiterated plaudits, but an unceaſing torrent of tears, the ſureſt teſtimony that their feelings were appealed to in a manner perfectly irreſiſtable. This lady regularly encreaſed her fame, and even by this one character, brought ſeveral crowded houſes.

Mr. BARRYMORE alſo made his firſt appearance this ſeaſon (October 3d) in the Character of *Yonng Meadows* in *Love in a Village*. *Hawthorn* by Mr. CHAPMAN, being alſo his firſt appearance. Notwithſtanding Mr. BARRYMORE diſcovered great vocal abilities, and met with diſtinguiſhed applauſe in this part, yet he not only courted Thalia in a more regular manner, but afterwards paid his addreſſes to Melpomene, and it muſt be confeſſed that this Gentleman has, by cloſe application, overcome many defects of nature, and acquired the character of a DECENT performer.

Covent-Garden.

Mr. HARRIS had determined the preceding ſeaſon to take down his Theatre, and alter the inſide; and for this purpoſe employed Mr. Richardſon

as principal Architect. But the project was not carried on ſo far; other alterations leſs expenſive were deemed equally good. The roof was raiſed eight feet over the ſtage; and to a proportionate height to the back of the ſecond gallery, which opened a full view of the ſtage, even to the ſpectators in the back ſeats. The firſt gallery projected equal to the front of the boxes; and four ſeats beyond the front of the ſecond gallery. By theſe means the theatre had a light appearance, and the Gods a full view of the ſtage. The ſeats in the galleries and pit were raiſed ſix inches higher than before.

The boxes, which were conſtructed on a very advantageous plan, were conſiderably elevated and built upon the ſtage, as far as the ſpace before occupied by the ſide ſtage doors. The boxes were ſeparated by corinthian pillars, white, with gold flutings and ornaments which alſo ſupported the upper boxes and firſt gallery; in the front of each box was a curtain of crimſon drapery, and the linings were of the ſame colour; at the back of the front boxes ſeveral others were erected on a new conſtruction, being detached from the reſt. The ſounding board over the ſtage preſented a clear ſky.

The front of the lower green boxes were pannelled white, with cornices and festoons of flowers gilt. The entrances were also considerably improved. The House opened with,

(*September* 23, 1782.)

AN OCCASIONAL PRELUDE, written by Mr. M'NALLY. The chief drift of which turned upon ridiculing disappointed Dramatists, English, Scotch, Irish, Welsh, &c. but the piece seeming to contain censures upon different countries was not suffered to be finished.

October 3.

THE WISHES, a Comedy, in three acts, by Dr. BENTLEY.

This piece, written in imitation of the Italian Opera, was originally performed at Drury-Lane in the summer of 1761, under the auspices of Messrs. MURPHY and FOOTE, who had engaged the House for that part of the season: it was then called *The Wishes*; *or*, *Harlequin's Mouth opened*: but was laid aside immediately after the first representation; the satire being deemed too salt for the fresh-meat taste of the times; and such was its fate at present, though new dished up and seasoned to the day. Some of

the ſcenes however were tedious, and ſeveral of the witticiſms old; a violent oppoſition commenced in the middle of the ſecond act; ſo that only one half of the piece was heard. It was tried again the ſucceeding night, with alterations, but without ſucceſs.

November 2.

THE CASTLE OF ANDALUSIA, an Opera. by Mr. O'KEEFE. This was the *Banditti*, conſiderably altered, which now met with ſucceſs, and keeps poſſeſſion of the ſtage.

November 25.

LORD MAYOR's DAY; OR, A FLIGHT FROM LAPLAND, a pantomime, interſperſed with ſongs and dialogue, by Mr. O'KEEFE.

In this pantomime all the characters ſpoke; the entertainment was intended for the 9th (Lord Mayor's Day); and though delayed, was got up in ſuch a hurry, as to be very inaccurate the firſt night; however, on each repetition it *mended* with the audience.

December 14.

PHILODAMUS, a Tragedy, in four acts, by Dr. BENTLEY.

This tragedy was publiſhed in 1767, and under the fiction of a Roman ſtory, was meant to ſatirize our modern Nabobs in Aſia, being then in five acts; it was now conſiderably altered as well as curtailed; the audience, with uncommon candour, paid attention to the whole performance, which, though done the ſtricteſt juſtice to by the perſormers, not appearing to meet the approbation of the company, the Manager very prudently withdrew it, and another play was announced for the ſucceeding evening.

December 31.

ROSINA, a muſical paſtoral, in two acts, by Mrs. BROOKS. This met with very great applauſe.

January 17, 1783.

THE CAPRICIOUS LADY, a Comedy. This was an alteration from BEAUMONT's *Scornful Lady*, by Mr. COOKE; favourably received.

January 28.

THE MYSTERIOUS HUSBAND, a Tragedy, by Mr. CUMBERLAND, written in proſe. Favourably received.

February 14.

THE MAID's THE MISTRESS, a Burletta.

This tranſlation, from the Italian, was performed ſome years before at Marybone Gardens, and was now haſhed up by Mr. O'KEEFE, for SIGNIORA SESTINI's benefit; it was performed only twice.

February 25.

A BOLD STROKE FOR A HUSBAND, a Comedy, by Mrs COWLEY. Well received. The title was uſed before by Mrs. GARDNER.

April 7.

THE SHAMROCK; OR, THE ANNIVERSARY OF ST. PATRICK, a Farce. This was performed for Mr. LEWIS's benefit; a ghoſt was introduced that diſpleaſed the audience; however it was *laid* on the ſucceeding night; the piece was afterwards withdrawn.

April 23.

THE KNIGHT OF MALTA, an old play in five acts, revived for Mr. QUICK's benefit: It was not repeated.

April 26.

TRISTRAM SHANDY, a Farce, by Mr. M'NALLY. This was performed for Mr.

AICKIN's benefit. Well received; and repeated for the houſe. In Dublin this piece was damned.

May 10.

THE SPANISH CURATE, a Farce, altered from BEAUMONT and FLETCHER. Indifferently received.

May 19.

COALITION, a muſical piece in two acts. Tolerably received. As ſomething political was expected, it drew a good houſe and anſwered well the purpoſe of a benefit.

Haymarket.

July 5, 1783.

A FRIEND IN NEED, IS A FRIEND INDEED, a Comedy, ſaid to be written by Meſſrs. MILES and O'BRYAN. The Manager and performers were *indeed* friends to this piece, which was *in need* of their aſſiſtance; and by their means it was performed ſeveral nights, but never became a ſtanding play; it ſomewhat imitated Dr. GOLDSMITH's *Good Natured Man*. Mr. PALMER, not having had

time to ſtudy the prologue, was obliged to *read* it the firſt night; and what was very extraordinary, he was attended all the while by the Prompter. This play occaſioned a newspaper controverſy between the Manager and Mr. O'Bryan.

July 26.

THE YOUNG QUAKER, a Comedy, by Mr. O'Keefe. This being too long, met with ſome diſapprobation the firſt night, but on being properly pruned, was well received afterwards.

The Manager ſeemed to have taken uncommon pains with this comedy, for beſides writing the prologue and epilogue himſelf, he beſtowed four new ſcenes upon it.

Auguſt 12.

THE BIRTH DAY; or, PRINCE OF ARRAGON, a dramatic piece, in two acts, by Mr. O'Keefe. This petit piece was brought out in honour of the Prince of Wales's birthday, and well received.

Auguſt 13.

THE RECEIPT TAX, a piece, in two acts, by Mr. Dent. Well received.

This evening's entertainment, (which was for WILSON's benefit, consisted of "*The Triumph of Honour*, The *Receipt Tax*, *Dead Alive*, and *Chrononhotonthologos*;—enough for one night!

August 19.

THE LAWYER, a petit piece, in two acts, by Mr. WILLIAMSON, who played in it with the above-mentioned entertainments, *vice Receipt Tax*, by way of variety; it was performed for Mrs. BULKLEY's benefit, and was intended for five acts, though it had not business enough for *two*.

August 22.

SEEING IS BELIEVING, a dramatic proverb, in one act, performed for Mr. JEWEL's benefit. Well received, and often repeated.

August 28.

GRETNA GREEN, a musical piece in two acts, by Mr. STUART. Well received. *The music being a selection of the most favourite Scotch airs.*

Drury-Lane.

A misunderstanding having arisen between Messrs. SHERIDAN and KING, the latter gentleman, after a reign of one season, was induced to give up the management of Drury-Lane, and enter into a treaty with Mr. HARRIS; Mr. LINLEY succeeded as Manager, and engaged Mr. LEE LEWES to supply Mr. KING's place as performer. The house was further embellished this season.

December 5.

THE METAMORPHOSIS, an Opera, said to be both written and composed by Mr. JACKSON. Performed but twice.

January 7, 1784.

HARLEQUIN JUNIOR, a pantomime. This medley had a considerable run.

February 14.

REPARATION, a Comedy, by Mr. ANDREWS. A seeming political allusion had nearly damned this piece; however it escaped, and was played afterwards with some success.

March 8.

THE DOUBLE DISGUISE, a Musical Piece in two acts, by Mrs. HOOK. Very well received,

but conſiderably cut after the firſt night, being too long.

Early this ſeaſon, Mr. KEMBLE, from the Theatre-Royal, Smock-alley, Dublin, made his firſt appearance in the character of HAMLET. This gentleman ſtrikingly reſembles his ſiſter Mrs. SIDDONS, and ſeems to have ſtudied in the ſame ſchool of Melpomene with peculiar care and attention. His figure is happily formed for the ſtage, and the graces are evidently ſtudied with uncommon attention and ſucceſs; his countenance is expreſſive; his voice, and modulations variegated. He is no ſervile imitator, being himſelf original in many parts; his conception of a character is great, and his execution adequate to his judgment; he conſequently gives much ſatisfaction.

Covent-Garden.

1783.

An eaſy and agreeable change in the ſtairs to the upper boxes was made this ſeaſon, the whole of the lobby backwards being thrown into them.

October 9.

THE RIVAL KNIGHTS, a dramatic romance or ballet. Well received.

November 4.

THE POOR SOLDIER, a Musical piece, in two acts, by Mr. O'KEEFE. This was the *Shamrock* considerably improved. It was well received.

November 8.

THE MAGIC PICTURE, a Comedy, and an alteration by Mr. BATE, from MASSINGER's *Picture*. Received with great applause.

December 6.

MORE WAYS THAN ONE, a Comedy, by Mrs. COWLEY. Well received.

December 23.

FRIAR BACON; OR, HARLEQUIN's ADVENTURES in LILLIPUT, a pantomime, with songs, by Mr. O'KEEFE. Well received.

January 29, 1784.

HARLEQUIN RAMBLER, a Pantomime. This collection of old tricks was got up to display

the agility of Mr. CHALMERS, the then Harlequin of the houſe.

February 10.

THE SHIPWRECK, an alteration; performed but once.

April 17.

ROBIN HOOD; OR, SHERWOOD FOREST, a Comic Opera, by Mr. M'NALLY. Very well received.

May 4.

BRIBERY ON BOTH SIDES, a Farce.

May 10.

TOO LOVING BY HALF, a Prelude,

May 17.

THE ELECTION, a Farce, and

June 14.

THE MANAGER AN ACTOR IN SPITE OF HIMSELF, a Farce. Theſe pieces were received as benefit pieces generally are:

This ſeaſon (Oct. 3d, 1783.) Mr. JOHNSTONE, from the Theatre-Royal, Dublin, made his firſt appearance in London, in the character of *Lionel*, in the comic opera of LIONEL and CLARISSA.

This gentleman who had been on the Dublin ſtage upwards of ſeven years before his appearance in London, is poſſeſſed of a good figure and a moſt excellent voice.—Mrs. JOHNSTONE, (formerly Miſs POITIER, now deceaſed) made her appearance on the 17th of the preceding month in *Roſetta* in LOVE IN A VILLAGE; this lady was an agreeable ſinger; her figure neat, her deportment lively, and a much better actreſs than ſingers generally are.

On the death of Mr EGAN of the Hay-market, the characters of Iriſhmen being very ſeldom repreſented on the ſtage with that life, humour and ſpirit, (which are the characteriſtics of the nation) Mr. JOHNSTONE, deſirous of doing juſtice to his *countrymen*, attempted thoſe parts, and met with great ſucceſs. He is at preſent the beſt Iriſhman on the ſtage, ſurpaſſed only by Mr. ROCK in the very *low* ones.

Haymarket.

June 2.

THE ELECTION OF THE MANAGERS, an occaſional piece by the Manager.

The many and extraordinary circumſtances that attended the then Election for Weſtminſter, furniſhed Mr. COLMAN with the thought of introducing a humorous burleſque piece upon his Stage. At firſt, however, this Prelude was refuſed a licence; but ſome exceptionable paſſages having been omitted, it found its way to the boards. The character of the famous SAM HOUSE was introduced, and very well perſonated by Mr EDWIN. This piece was preceded by an admirable prologue written by Mr. COLMAN; and the whole was well received.

June 19.

TWO TO ONE, a muſical piece, in three acts, by Mr. COLMAN, Jun. This piece was well received, and promiſed well in favour of the Author, who had then juſt attained the 21ſt year of his age.

July 6.

A MOGUL TALE; OR, THE DESCENT OF THE BALLOON, a Farce, in two acts, by Mrs. INCHBALD.

The ſubject of Balloons being univerſal, this Lady availed herſelf of the happy opportunity of taking a *flight to Parnaſſus*; and ſo great her ſucceſs,

that her abilities, though before neglected, were afterwards courted by the Managers. This Jeu-d'Esprit was received with great applause.

July 18.

LORD RUSSEL, a Tragedy, by Mr. HAYLEY. The beauties of this tragedy were not so conspicuous on the stage, as they are in the closet.

July 21.

HUNT THE SLIPPER, a Farce. Indifferently received.

September 2.

THE TWO CONNOISSEURS, a Comedy, in Rhyme, by Mr. HAYLEY, and published in his collection of Plays. This piece, notwithstanding the disadvantage the performers laboured under in delivering their parts in tedious measure, was well received. It was played for Mr. PALMER's benefit, and repeated for the House.

September 6.

PEEPING TOM, a musical piece, in two acts, by Mr. O'KEEFE. Well received.

Drury-Lane.

1784.

This Theatre open'd very early this ſeaſon with HAYLEY'S *Lord Ruſſel*, (Auguſt 20,) and Mr. King was reinſtated.

October 28.

THE DECEPTION, a Comedy aſcribed to Mr. VAUGHAN.

This appearing a plagiary on Mr. O'KEEFE'S *Agreeable Surpriſe*, was treated with contempt. The actors were permitted to go through their parts to the extremity of the play; but when it was offered to be given out for the ſucceeding night by Mr. PALMER, it was univerſally condemned.

November 4.

THE SPANISH RIVALS, a muſical Farce. Tolerated on account of the muſic.

December 2.

THE CARMELITE, a Tragedy, by Mr. CUMBERLAND.

This piece was well received. It afforded Mrs. SIDDONS many opportunities of diſplaying her ſcenick powers.

November 22.

THE NATURAL SON, a Comedy, by Mr. CUMBERLAND.

The two first acts met with applause, the two last dragged on so tediously that they were very near exhausting the patience of the Audience.

January 20, 1785.

THE CAULDRON, a Pantomimical Olio. This collection of old incidents, &c. was not much approved of.

January 29.

THE MAID OF HONOR, a Play altered from MASSINGER, by Mr. KEMBLE. This piece was not warmly received.

February 8.

LIBERTY HALL, a musical piece of two acts, by Mr. DIBDIN. A tolerable reception.

April 14.

ELFRIDA, a dramatic Poem, by Mr. MASON, first play'd at the Haymarket.

Though now admirably performed, it was consigned to oblivion.

February 15.

THE FOOL, a Farce, by Capt. TOPHAM, performed for Mrs. WELLS's benefit. Well re-

ceived, and afterwards play'd at the other houſes, with alterations.

April 27, 1785.

THE HUMOURIST; OR, WHO'S WHO, a Farce, by Mr. COBB. Very well received.

On Mrs. SIDDONS's firſt appearance this ſeaſon, in the part of Mrs. BEVERLY in the Gameſter, ſhe met with a ſtrong oppoſition, on account of ſome malicious reports concerning her conduct, during her laſt viſit to Dublin; where, as inſinuated, ſhe refuſed to perform for the benefits of Meſſrs. DIGGES and BRERETON, who were then dangerouſly ill. Mrs. SIDDONS did agree to perform for the firſt gentleman without any gratuity, and for Mr. BRERETON on very moderate terms; but when the benefits were commencing ſhe was *in reality* taken ill, being confined to her bed for a fortnight. On Mrs. SIDDONS's appearance this ſeaſon, her applauders had the majority; ſhe repeatedly courteſyd to the audience, and ſeemed as if ſhe wiſhed to exculpate herſelf from the charges brought againſt her in the Public Papers: the tumult however encreaſing Mr. KEMBLE came on, bowed reſpectfully to the audience, and took his ſiſter by the hand, and as the noiſe continued, both retired. In about ſix minutes after, Mrs. SIDDONS came on again, and addreſſed the audience,

declaring that every thing ſhould be explain'd to the ſatisfaction of the Public, and that ſhe had been moſt unjuſtly traduced. The Theatre ſtill continuing in an uproar ſhe retired again; and Mr. KING came forward: he ſaid Mrs. SIDDONS's reception had diſcompoſed her ſo much, ſhe prayed the Indulgence of the Houſe for a ſhort time, and the Performance ſhould go on: upwards of forty minutes elapſed before the curtain roſe for the play, when Mrs. SIDDONS's friends having obtained ſilence, ſhe went through her character with aſtoniſhing firmneſs, and was announced for the part of *Lady Randolph* on a ſucceeding night. The malice of Mrs. SIDDONS's enemies became ſoon apparent and all terminated to her Credit.

Mrs. BELLAMY took leave of the ſtage this ſeaſon; the Managers having generouſly granted her a benefit at the requeſt of her friends: The play was *Braganza*; on which occaſion Mrs YATES appeared in the character of the *Ducheſs*; a farewell addreſs, written by Mr. STUART, was intended to have been ſpoken by Mrs. BELLAMY, but ſo much affected with the unbounded liberality of the public, the lady declared herſelf incapable. Miſs FARREN kindly ſupplied her place, during which Mrs. BELLAMY appeared on the ſtage, and with tears of gratitude ſpoke, with

Miſs FARREN, her obligations to the public: the following was the addreſs written on the occaſion:

" A WOE-worn heroine in me you ſpy!
" Pardon my foibles! Oh, indulge this ſigh!
" It is the ſigh of gratitude to you!
" Drawn from misfortune, and miſconduct too!
" Had I poſſeſs'd the worldly prudent art;
" Had I poſſeſs'd a cold unfeeling heart!
" Felt for myſelf, more than for other's woes,
" I ſhould not long have felt diſtreſſing throes!
" But in ſome calm retreat have paſs'd my age,
" Undoom'd to fret my hour upon the ſtage!
" Once a faint ſtar in the theatric ſky,
" When Cibber with her Garrick blaz'd on high!
" Cooing like turtles, billing like the dove,
" Barry and I bore off the palm in love!
" Like Cleopatra, then, the world I trod!
" For *here* reign'd Love's luxurious little God!
(Preſſing her hand to her breaſt)
" But vain thoſe vaunts and egotiſms paſt!
" To this complexion I am come at laſt."
" Ye gen'rous friends, that here appear to-night,
" Fill'd with compaſſion!—Oh, ſublime delight!
" In me, frail Folly's victim now behold,
" Without a ſhelter, comfortleſs and old!
" But what *apology* can I well give,
" For living long, not learning *how* to live?—
" Ah, none! Infirmity's my only plea!
" Mortal yourſelves, like mortals, feel for me!
" Oh, if my artleſs, ſerio-comic pen,
" Save but one female from the ſnares of men,

" My chequer'd life not ſadly I'll deplore,
" In hopes my woes may reſcue many more!
" Yet o'er my *exit* ere the curtain fall,
" Let my moſt heart-felt thanks be given to all!
(Curtſies)
" A tear muſt drop at my *dramatic death!*
" Since 'tis the *Prologue* to my *lateſt breath!*
" I can no more!—but may this night's good deed,
" Pluck from my boſom all the thorns of need!
" And Oh! may you be bleſt for what you gave,
" A kind and eaſy paſſport to the grave!

It is unneceſſary here to ſay aught of this extraordinary and now departed woman, who has written ſo much about herſelf as muſt needs keep her memory long alive!

In the apology for her life, publiſhed in the beginning of this year, and to which her Portrait is preſixed, we believe ſhe has *faithfully* related her own hiſtory, with great circumſpection in regard to readers of the younger claſs. The memoirs abound alſo with anecdotes of the moſt diſtinguiſhed perſonages, as well as of Managers, Authors, and Performers during a ſeries of years: In regard to which we beg leave to obſerve, that nothing has been chalenged or contradicted,—except by one lady of high rank, who, poſſibly from *forgetfulneſs*, angrily denied an early acquaintance and intimacy with Mrs B. although the admitting it could by no means be derogatory or diſreputable. This would have been

hurtful to the authoreſs, had ſhe not been able to prove her aſſertions by a letter under the hand of the cauſeleſsly offended Dutcheſs; which letter remained for ſome time with Mr. BELL at the Britiſh Library, the Publiſher of the work, who was very zealous in promoting the intereſt of this aged actreſs.

Covent-Garden.

September 29, 1784.

AEROSTATION; OR, THE TEMPLER'S STRATAGEM, a Farce, in two acts, by Mr. PILON.

The main drift of this piece was to ridicule the then reigning *paſſion* for *air balloons*. But Mrs. INCHBALD being not only before hand, but more ſucceſsful on the ſubject, this farce barely eſcaped.

November 16.

FONTAINBLEAU; OR, OUR WAY IN FRANCE, an Opera, by Mr. O'KEEFE.—Very well received.

December 14.

THE FOLLIES OF A DAY, a Comedy, by Mr. HOLCROFT.

This is nearly a tranſlation from the French of BEAUMARCHAIS, founded on a Spaniſh piece. It was rendered into Engliſh by Mr. HOLCROFT in a ſhort time; and being full of buſineſs, well received. It is a ſequel to the *Spaniſh Barber*; and both pieces were once performed together at the Theatre-Royal, Haymarket.

December 27.

THE MAGIC CAVERN, a Pantomime.

This was very ſplendid and entertaining.

February 7, 1785.

THE BLACKSMITH OF ANTWERP, a Farce, by Mr. O'KEEFE. Indifferently received, and afterwards withdrawn.

March 8.

THE ARAB, a Tragedy, by Mr. CUMBERLAND. Damned.

March 29.

BARATARIA; OR, SANCHO TURNED GOVERNOR, a Farce, altered from DURFEY, by PILON. Well received; performed firſt for a benefit, and continued on the ſtock liſt.

April 1.

THE ISRAELITES; OR, PAMPERED NABOB, a farce.

Altered from a MS. of the late Dr. SMOLLET's.

This *bagatelle* was ſuppoſed to be brought upon the ſtage to ridicule a certain perſon that had been then lately exhibited in caricature at the print ſhop windows, as an *inſect*. Played but this once for Mr. AICKIN's benefit.

April 2.

FASHIONABLE LEVITIES, a Comedy, by Mr. M'NALLY.

Received with great applauſe, and afterwards curtailed.

April 12.

THE NUNNERY, a muſical piece in two acts, by Mr. PEARCE. Well received.

May 7.

THE LAWYER'S PANIC; OR, WESTMINSTER HALL IN AN UPROAR, a prelude, for Mr. WILSON's benefit. Played but once.

May 13.

THE CAMPAIGN; OR, LOVE IN THE EAST INDIES, an Opera, by ROBT. JEPHSON, Esq.

This piece was first performed in Dublin, and disliked; it was equally disapproved of now.

Messrs. HOLMAN and POPE made their respective appearances this season; the former gentleman in *Romeo*, the latter in *Oroonoko*, and both warmly received.

Haymarket.

June 16.

THE BEGGAR ON HORSEBACK, a Farce, by Mr. O'KEEFE.

Indifferently received; however the sturdy *beggar kept his seat and drove* through a few nights.

July 9.

THE TURK AND NO TURK, a Comedy, with songs, by Mr. COLMAN, Jun. Well received.

July 26.

ALL's WELL THAT ENDS WELL, a Comedy altered from SHAKSPEARE, by PILON, and

reduced to three acts. Played for the benefit of Mr. BANNISTER, Jun. Not well received.

August 4.

I'LL TELL YOU WHAT! a Comedy, by Mrs. INCHBALD.

Very well received. This piece was in the Manager's hands previous to the author's *Mogul Tale*.

September.

HERE AND THERE AND EVERY WHERE, a speaking pantomime. Well received.

Drury-Lane.

December 8.

THE STRANGERS AT HOME, an Opera, by Mr. COBB. The critics ſaid that the firſt act was *gold*, the ſecond *ſilver*, and the laſt *braſs*. The plot was ſo confuſed, that the author ſeemed to have loſt himſelf. It was played a few nights.

January 1786.

THE HURLY BURLY; OR, THE FAIRY OF THE WELL, a pantomime. Well received.

January 14.

THE HEIRESS, a Comedy, by the Hon. Gen. BURGOYNE.

Received with loud and continued applauſe.

February 18.

THE PROJECTS, a Farce by Mr. J. P. KEMBLE. This piece, though full of plot and buſineſs, was withdrawn by the author after the firſt night, as ſome voices expreſſed diſapprobation towards the concluſion.

March 9.

THE CAPTIVES, a Tragedy, by Dr. DELAP.

This play, on being given out for a ſecond night, was received with diſapprobation; it was however played three nights, and then withdrawn.

April 26.

THE WIDOW BEWITCH'D, a Comedy, altered from MOTLEY, for Mr. BADDELEY's benefit. This piece never had ſucceſs.

A benefit being granted by this houſe to Mr. HENDERSON's widow, Mrs. SIDDONS, to do honour to the memory of her deceaſed friend, obtained the Manager's conſent to perform *Belvidera* on the occaſion. A prologue written by A. MURPHY, Eſq. was ſpoken by this lady.

This ſeaſon Mrs. JORDAN, made her firſt appearance on the London ſtage, Oct. 18, 1785. She was recommended to the Theatre by Mr. SMITH, who, was highly delighted with her performance at York, and concluded ſhe would be of great ſervice to the theatre, as ſecond to Mrs. SIDDONS; who at this period had reached the meridian of excellence, and ſtamped her fame by her inimitable performance of *Iſabella*. Mrs. JORDAN, perceiving

ſo formidable a rival in tragedy, and fearful of being wholly eclipſed by Mrs. SIDDONS in *that* line, deemed it a taſk not more daring, and undoubtedly more creditable, to attempt the being FIRST in Comedy, in preference to that of SECOND in Tragedy; this wiſe reſolution was adopted, and ſhe accordingly made her *debut* in the *Country Girl*, when her peculiar vivacity, and arch playfulneſs caught the taſte of the town, whoſe favour ſhe ſecured by her performance of the *Romp*, &c. She was equally ſucceſsful in *Sir Harry Wildair*; and on many occaſions *wore the breeches* with credit; in ſhort that merit which had been ſo long obſcured in Dublin and the country, now ſhone forth; and while *Melpomene* leaned upon her SIDDONS, *Thalia* was ably ſupported by a JORDAN.

Covent-Garden.

(1785.)

Received this year various improvements in painting, gilding, and the removal of ſome of the boxes, which rendered the houſe more commodious.

October 22.

APPEARANCE IS AGAINST THEM; a Farce by Mrs INCHBALD; which, contrary to the

green-room expectation, was very well received.

November 10.

THE CHOLERIC FATHERS, an Opera, by Mr. HOLCROFT. Tolerably received.

November 20.

OMAI, OR, A TRIP ROUND THE WORLD, a pantomime; the ſplendor of which brought crowded houſes for ſeveral nights running.

February 17, 1786.

LOVE IN A CAMP; OR, PATRICK IN PRUSSIA, a muſical piece in two acts, by Mr. O'KEEFE.

Intended as a ſecond part to the *Poor Soldier*, and like the generality of ſequels, very inferior to the firſt. Tolerably well received.

March 11.

WERTER, a Tragedy, by Mr. REYNOLDS.

This was firſt performed at the Bath and Briſtol Theatres; and here brought out for Miſs BRUNTON's benefit, (now Mrs. MERRY.) Tolerably well received.

March 18, 1786.

THE PERUVIAN, an Opera; partly borrowed from the French, and indebted to Mrs. BILLINGTON for a tedious exiſtence.

April 1.

APRIL FOOL; OF THE FOLLIES OF A NIGHT, a Farce, by Mr. M'NALLY, acted for Mrs. BANNISTER's benefit.

The ſtory on which this piece was founded was produced on the Engliſh ſtage in 1608, by THOMAS MIDDLETON, in a piece entitled "*A Mad World, my Maſters.*" It was afterwards made uſe of by CHARLES JOHNSON, in 1714 in the *Country Laſſes*; and in 1715, made into a Farce, by CRISTOPHER BULLOCK, and called *The Slip.* In 1778, it was altered again by Dr. KENRICK, and likewiſe performed as an after-piece at this theatre. The preſent attempt was tolerably well received.

April 24.

THE BIRD IN A CAGE, a Comedy, altered from *Shirley*, for Mr. QUICK's benefit, and indifferently received.

May 11, 1786.

SMALL TALK; OR, THE WESTMINSTER BOY, a Farce, by Capt. TOPHAM.

As the Youth of Weſtminſter have rendered it an invariable rule not to ſuffer any exhibition on the ſtage reflecting upon their body, being offended with the title of the preſent piece, they diſperſed themſelves over every part of the houſe, with a pre-determined reſolution to oppoſe the performance. When Mr. HOLMAN had got about half way through the Prologue, a party who had taken poſſeſſion of a box next to the Prince of Wales's commenced a tumult, and they were vigorouſly ſeconded by detachments in every part of the houſe: Mr. HOLMAN, after an ineffectual perſeverance, was obliged to retire. Mr. Davies then came forward; and ſaid he had the authority of the manager to aſſure the audience there was nothing in the Farce could give offence to the gentlemen of the Weſtminſter ſchool: upon which one of the leaders cried out "change the title," and another ſaid "you muſt not uſe the king's ſcholars dreſs," to which Mr Davies bowed aſcent; the prologue was finiſhed, and the firſt act of the piece terminated without oppoſition:

but in the ſecond, Mrs. WELLS having made her appearance in the dreſs of a Weſtminſter ſcholar, a general uproar took place, and the piece was prevented from being heard.

May 13, 1786.

TIMON OF ATHENS, altered by Mr. HULL. Indifferently received.

A moſt uncommon exhibition was ſeen this ſeaſon at Covent Garden;—Mrs. ABINGTON performing the character of *Scrub* in the *Beaux Stratagem*, for her benefit. She got ſome money to be ſure by it, but loſt more than its equivalent in fame; the performance was very unworthy of her talents, and even her moſt partial friends regretted that her abilities were ſo proſtituted. On this occaſion ſhe ſpoke the following lines, in the character of *Lady Racket*, in the farce of *Three Weeks after Marriage*:

" THE world's a pantomine, and every man
" Is Harlequin as much as e'er he can;
" Maſk'd with hypocriſy, and arm'd with cunning,
" In motly garb thro' endleſs mazes running
" With Columbine along: and who is ſhe?
" But each man's giddy miſtreſs, Vanity!
" For her aſſuming each fantaſtic ſhape,
" No matter what—of fopling or of ape.
" Well—ye have all your paſſions and 'tis mine
" (Call it my Hobby, or my Columbine)

" *Wrapp'd in your graciousness* to play my part,
" Whilst HONEST GRATITUDE expands my heart.
" This is my dear delight; and, warm'd by this,
" No shape of comic humour comes amiss.
" Pertness, absurdity, or affectation,
" Are things alike of comic imitation.
" Be theirs the censure; but if we excel,
" Be ours the praise of imitating well.
" Let Shakspeare shield us; he delighted more
" To stoop at mirthful follies, than to soar.
" Well then, let writers print, and malice grin,
" This night we've boldly vy'd with Harlequin,
" Changing (a change it seems of special note)
" The lady's Vestments for a butler's coat.
" But you approving, we defy each grub,
" And *Racket* rises undebas'd by *Scrub*.

This season produced Mrs. BROWN, and Mrs. BILLINGTON, the former came out in Miss *Prue*, in *Love for Love*, and the latter in *Rosetta*, in *Love in a Village*, and met both a warm reception: notwithstanding these acquisitions, the theatre felt an irreparable loss in the much lamented death of Mr. HENDERSON (*November* 25, 1785): he was the only performer, since the death of Mr. GARRICK, who could with any degree support the various characters of SHAKSPEARE. His person approached the middle size, his voice was naturally thick, his judgment was strong, his attention great, and his sudden

tranſition from one paſſion to another fully evinced his abilities; his chief excellence lay in ſtrong colouring, in broken and abrupt ſpeeches, eſpecially in parts of tragic horror; his ſcale was ſo extenſive it included the extremes of Tragedy and Comedy.

This Gentleman died inteſtate. The property he left behind was between 6, and 7,000*l.* A will was found in his deſk, but it was neither witneſſed nor ſigned.

Haymarket.

June 20.

THE WIDOW's VOW, a farce, in two acts, borrowed from the French, by Mrs. INCHBALD. Well received.

This fable was uſed twice before. A Farce was brought out about twenty years ago in Dublin, called the *Ambiguous Lover*, aſcribed to a Lady, (ſome ſaid Mrs. SHERIDAN,) on the ſame ſubject, played with ſucceſs; and about 1785, an Opera called a *Match for a Widow*, by Capt. ATKINSON, author of the *Mutual Decep-*

tion, altered by Mr. COLMAN, and called *Tit for Tat*, was produced in Dublin, which was likewise on the ſame ſtory, and performed with ſucceſs. It is however a ſubject very ill calculated for a lady's pen.

July 24.

THE DISBANDED OFFICER; OR, COUNTESS OF BRUCHSAL, a Comedy, taken from the German, and aſcribed to MAJOR JOHNSON. Very well received.

July 25.

THE DEVIL'S IN THE WINE CELLAR, a Farce.

This was a revival of a play of AARON HILL'S, for the benefit of Mr. BANNISTER, jun. It was one of the firſt farces written for the Engliſh ſtage. The favour this ſpecies of entertainment now met with, ſeemed, with the aid of the whimſical title, to have drawn it from its obſcurity; where, however, it might have remained without any loſs to the public.

Auguſt 12.

THE SIEGE OF CURZOLA, a comic Opera, by Mr. O'KEEFE.

This piece was announced two years before; it met a great opposition the first night; was afterwards altered and curtailed, but never much liked.

August 29.

TIT FOR TAT, a Comedy, in three acts, altered by Mr. COLMAN from the *Mutual Deception*, a Comedy in five acts, by Capt. ATKINSON, Dublin, where it was originally played: it was brought out for Mr. PALMER's benefit, and frequently repeated. The story is borrowed, and was used before on the stage.

Mrs. WEBB this season performed the character of *Falstaff* for her benefit; it produced a large audience,—but did not add to her fame.

Drury-Lane.

October 24, 1786.

RICHARD CŒUR DE LION, an hiſtorical and muſical romance, tranſlated from Monſ. SEDAINES's Comedy. Very well received.

The following advertiſement is prefixed to this play:

" In adopting the following ſcenes to the Engliſh " ſtage, no adventitious matter has been introduced: " ſome liberty, however, has been taken in effecting " the principal incident of the piece; the diſcovery " of Richard's confinement being now given to " Matilda in place of Blondel; as well to increaſe " the intereſt of the ſituation, as to avoid the leſs " affecting interpoſition of the heroine in the latter " part of the drama. The elegant author of this ro- " mance will pardon a freedom which has been taken " with no other view than that of giving the beſt " aſſiſtance of our ſtage to his admired compoſi- " tion."

November 25.

A SCHOOL FOR GREY-BEARDS; OR, THE MOURNING BRIDE, a Comedy, by Mrs. COWLEY. This piece ſeemed to be generally condemned the firſt night, but was repeated a few nights, though never deemed a *School* fit for either *Youth*, or *Grey-beards*.

January 13, 1787.

THE FIRST FLOOR, a Farce, by Mr. COBB. Very well received.

March 12.

SEDUCTION, a Comedy, by Mr. HOLCROFT. Well received.

A preface, which the author publiſhed with this Comedy, occaſioned ſome work for the news-papers.

April 14.

JULIA, a Tragedy, by ROBERT JEPHSON, Eſq. Very well received.

It was for ſometime in preparation.

The exertions of Mr. KEMBLE, in this play, were ſo great, that a ſevere indiſpoſition was the conſequence, which procraſtinated its future repreſentations.

Mr. COLMAN wrote an Epilogue for this tragedy; and it was insinuated in the newspapers that Mrs. SIDDONS had declined speaking it on account of its *indelicacy*, Mr. COLMAN thought proper to publish it in a collection of his fugitive works, and subjoined the following note:

"I did not know that the pen of malice or "slander had ascribed the suppression of "this Epilogue at the Theatre to the pre-"tended *indelicacy* of its contents, till I had "seen the generous vindication of it by another "hand. The Epilogue was written at the "particular instance of a very worthy friend "of Mr. JEPHSON, by whom and by the "author, it was received with cordial thanks "and the warmest approbation. Mrs. SID-"DONS however seeming to expect the Epi-"logue, her importance to the piece, rendered "the friends of it unwilling to question her "claim, and a few alterations were made in "the introductory lines which the change "of the supposed speaker required,—*supposed*, "for Mrs. SIDDONS, after keeping the Epilogue "some days, returned it with a declaration "that she would not speak it, and a request of "another."

The Intended

EPILOGUE to the TRAGEDY of JULIA.

" MAY I come in? The Prompter bids me enter,
" And yet I vow, I'm half afraid to venture.
Advancing.]
" *Be your eyes wet? yes, faith!*—nay, truce with ſorrow,
" Julia's quite well, and dies again to-morrow.
" *To-morrow*, did I ſay? To-morrow's Sunday:
" So, if you pleaſe, ſhe'll die again on Monday.
" I've heard the Tragedy with ſtrict attention—
" The tale they ſay is fact, and no invention.
" And while deep critics ponder on its merits,
" I'll tell you how it acted on my ſpirits.
" As by the ſcenes I took my ſilent ſtand,
" Each act that paſt, I hail'd this happy land!
" Bards, who from hiſtory or fiction glean,
" Rarely in England place the Tragic ſcene:
" Led by the muſe, they ſail o'er diſtant ſeas,
" Scale Alps on Alps, or pierce the Pyrennees:
" Abroad in ſearch of *Cruelties* they roam,
" Follies and frailties may be found at home.
" Paſſions in warmer climes that fiercely burn;
" Here loſe their rancour, and to humours turn,
" Not cank'ring inwards with a treach'rous ſtealth,
" Break nobly out, and keep the ſoul in health.
" No lover here, contending for a wife,
" Mix pois'nous bowls, or draw the murd'rer's knife;
" No Julia here ſhould find her virgin fame
" Arraign'd for crimes ſhe ſhudders but to name;
" Safe from ſuch horrors in a generous nation,
" Where madneſs only dreams aſſaſſination.

" No ? tho' the moonlight walk, and precious picture,
" Conſpire with jealous Fulvia to convict her;
" Tried, fairly tried, in our high Court of Drury,
" She'll ſtand acquitted by an Engliſh jury.
" Wiſe was the man, who each returning morn,
" Thank'd his kind ſtars he was in England born;
" And wiſer ſtill the fair, that let poſſeſſing,
" Who knows ſhe proves the value of the bleſſing:
" With pity who beholds poor Julia's fate,
" Yet prizes, as ſhe ought, *her* happier ſtate;
" The charms of Engliſh worth who can diſcover.
" And never wiſh for an *Italian Lover*.

THE EPILOGUE,

Written by John Courtenay, Eſq.

And ſpoken by Mrs. SIDDONS.

" THOUGH tender ſighs breathe in the tragic page,
" What lover now complains——but on the ſtage?
" No ſuitor now attempts his rival life,
" But lets him take that cordial balm——a wife;
" And yet to prove his pure and conſtant flame,
" Still loves his miſtreſs in the wedded dame;
" Still courts her friend, and ſtill devoutly bows
" At the fair ſhrine where firſt he breath'd his vows.
" For love, ſhe knows ſome gratitude is due,
" Searches her heart, and finds there's room for two:
" And often ſees, her coy reluctance o'er,
" Good cauſe to prize her *caro* ſpoſo more.
" Thus modiſh wives, with ſentimental ſpirit,
" May go aſtray, to prove their huſband's merit,
" Or ope the door, in this commodious age,
" Without death's aid, t' eſcape the wedlock's cage.

" Abjuring rules, that ſoon will ſeem romance,
" Love's gayer ſyſtem we import from France;
" Reſcind politely our old Engliſh *duty*,
" And take off all reſtraints from wine and beauty;
" While lighter manners cheer our native gloom,
" As Spaniſh wool refines the Britiſh loom.
" Had faſhion's law of old ſuch influence ſhed,
" The raptur'd Claudio ne'er had timeleſs bled;
" His bliſs with joy Mentevole had ſeen,
" And Julia's favourite Ciciſbé had been.
" The aſſiduous lover, and the huſband bland,
" Like Brentford's Kings, had ſtill walk'd hand in hand;
" Together ſtill had ſhone at Park and Play,
" Quaffing the fragrance of the ſame bouquet.
" Our varlet Poet, with licentious ſpeech,
" Thus far our injur'd ſex has dar'd *impeach*.
" The female character thus rudely ſlurr'd,
" 'Tis fit, at laſt, that I ſhould have a word.
" Firſt then, without rejoinder or diſpute,
" This *virtuous* circle might each *charge* refute.
" That 'tis a *nuptial age*, I ſure may ſay,
" With their own wives, when huſband's run away.——
" But truce with jeſt, howe'er the wits may rail,
" The cauſe of truth and virtue muſt prevail,
" Of former times, whatever may be told,
" We're juſt as good as e'er they were of old.
" Connubial love here long has fix'd his throne,
" And bliſs is ours to foreign climes unknown.
" If *now and then* a tripping fair is found,
" On ſcandal's wings the buzzing tale flies round:
" While blameleſs *thouſands* in ſequeſter'd life,
" Adorn each ſtate, of parent, friend, and wife;
" From private cares ne'er wiſh abroad to roam,
" And bleſs each day, the ſunſhine of their home;

" Unnotic'd keep their noiſeleſs happy courſe,
" Nor dream of ſecond wedlock or divorce.
" I ſee the verdict's ours; you ſmile applauſe;
" So, with your leave, again I'll plead your cauſe:
" New triumphs nightly o'er this railer gain,
" And to the laſt our female rights maintain."

April 23, 1787.

THE MISTAKE OF A MINUTE, a muſical Farce, performed for the benefit of Mr. BADDELEY, and conſigned to oblivion.

May 3.

THE DISTRESSED BARONET, a Farce, by Mr. STUART.

It was conſiderably altered after the firſt night, but always indifferently received.

THE BOX LOBBY LOUNGERS, a petit piece, by Mr. STUART. Performed for a benefit, and well received.

This ſeaſon Mr. KELLY made his firſt appearance in London, (April 20.) in the character of *Lionel*, in the SCHOOL FOR FATHERS. This gentleman, who had been a diſciple of the Italian ſchool, is in perſon and manner genteel and unembarraſſed; and poſſeſſes no inconſiderable knowledge of muſic. Practice ſoon rendered him agreeable to an Engliſh audience, and by his inſtructions, which he voluntarily communicated to thoſe performers who were

occaſionally concerned with him, muſical pieces were got up at this theatre with peculiar attention. It is but juſt to obſerve that his ſinging derives conſiderable force from his *action*, though his action by no means aſſiſts his *dialogue*.

Covent-Garden.

October 16, 1786.

RICHARD CŒUR DE LION, an Opera in three acts, by Mr. M'NALLY. This was partly borrowed from the French ſtory, and got up in oppoſition to the piece of the ſame title then in preparation at the other houſe. It was indifferently received, and though afterwards cut down to two acts, never much approved of.

November 18.

HE WOULD BE A SOLDIER, a Comedy, by Mr. PILON.

This play, though rejected by Mr. COLMAN, had great ſucceſs. It muſt however be acknowledged that it has many defects.

December 6.

THE GIRL IN STYLE, a Farce, by Mr. SCOEN.

This piece, which by all accounts was written ſome years before its repreſentation, was condemned.

"Unnotic'd keep their noiseless happy course,
"Nor dream of second wedlock or divorce.
"I see the verdict's ours; you smile applause;
"So, with your leave, again I'll plead your cause:
"New triumphs nightly o'er this railer gain,
"And to the last our female rights maintain."

April 23, 1787.

THE MISTAKE OF A MINUTE, a musical Farce, performed for the benefit of Mr. BADDELEY, and consigned to oblivion.

May 3.

THE DISTRESSED BARONET, a Farce, by Mr. STUART.

It was considerably altered after the first night, but always indifferently received.

THE BOX LOBBY LOUNGERS, a petit piece, by Mr. STUART. Performed for a benefit, and well received.

This season Mr. KELLY made his first appearance in London, (April 20.) in the character of *Lionel*, in the SCHOOL FOR FATHERS. This gentleman, who had been a disciple of the Italian school, is in person and manner genteel and unembarrassed; and possesses no inconsiderable knowledge of music. Practice soon rendered him agreeable to an English audience, and by his instructions, which he voluntarily communicated to those performers who were

occaſionally concerned with him, muſical pieces were got up at this theatre with peculiar attention. It is but juſt to obſerve that his ſinging derives conſiderable force from his *action*, though his action by no means aſſiſts his *dialogue*.

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December 21, 1786.

ELOISA, a Tragedy, by Mr. REYNOLDS.

This was played but three times; and though well received, was so totally destitute of attractive powers, that the author cleared but 8l. by his benefit; in consequence of which the Manager withdrew it.

December 26.

THE ENCHANTED CASTLE, a pantomime, taken from a legendary tale of Miss AICKIN's; The dialogue, &c. by Mr. ANDREWS.

It never gave general satisfaction.

January 27, 1787.

THE MAN MILLINER, a Farce, by Mr. O'KEEFE.

This attempt to ridicule the *he-she* shopkeepers of this metropolis, was, for want of sufficient point, damned.

February 10.

SUCH THINGS ARE, a Comedy, by Mrs. INCHBALD.

Very well received. The character of *Haswell* was intended as a compliment to the Philanthropist HOWARD.

March 12, 1787.

LOVE AND WAR, a muſical piece, in two acts. This was Capt. JEPHSON's Opera of the *Campaign* reduced; and which pleaſed now—there being leſs of it;—it had, the firſt night however, a doubtful reception.

April 24.

NINA, a muſical petit piece, performed for Mrs. BILLINGTON's benefit, and well received. It is a tranſlation; and aſcribed to PETER PINDAR.

May 1.

BONDS WITHOUT JUDGMENT; OR, THE LOVES OF BENGAL, a Farce, by Capt. TOPHAM; (others aſcribed it to Mr. BERKELEY). Well received; it was performed for Mrs WELL's benefit, and repeated for the houſe.

May 21.

THE CANTABS, a Farce, performed for Mr. WILD's benefit,—and damned.

May 22.

THE MIDNIGHT HOUR, a piece in three acts, taken from the French, by Mrs. INCHBALD. Well received.

LADY WALLACE publiſhed a piece called *Diamond cut Diamond*, on the ſame ſubject; and complains bitterly of its having been foreſtalled by the

Midnight Hour. Surely the French piece was as free for one lady as another to copy from; but to end all dispute, *Diamond cut Diamond* is a *literal* translation, and not fit for the stage: while the *Midnight Hour* is a well contrived and pleasant entertainment, though being chiefly pantomimical, it cannot be classed among the first rate pieces.

This season introduced Mr. RYDER, the Roscius of Dublin, to the English stage; this gentleman came out in *Sir John Brute*, in the *Provok'd Wife*; As he played the character different from the generality of his predecessors, the critics were of course divided in their opinion, and the majority prejudiced against him; his future appearances however put criticism to defiance; they proved his versatile genius, and left it only to be regretted that he had not appeared *twenty years* before.

Haymarket.

The Manager this season made a bold attempt to open the *Summer* House in spite of the annual encroachments of the *Winter* Theatres: but he found himself incapable of long supporting an attack against such formidable enemies, and submitted for the future to *their* pleasure.

May 16.

HARVEST HOME, a muſical entertainment, by Mr. DIBDIN. Very indifferently received.

July 7.

THE COUNTRY ATTORNEY, a Comedy, by Mr. CUMBERLAND.

Very indifferently received; it was laid aſide after four nights.

Auguſt 4.

INKLE AND YARICO, an Opera, by Mr. COLMAN, Jun.

Written on the intereſting ſtory of Yarico in the Spectator, but conſiderably altered for dramatic purpoſes. Well received.

Auguſt 7.

TRANSFORMATION, a prelude; and

ENGLISH READINGS, an interlude, performed for the benefit of Mr. BANNISTER, Jun.

The latter was well received, and repeated for the houſe, but on the fourth night damned.

Auguſt 17.

THE TEST OF LOVE, a muſical Farce.

This was a tranſlation and had many fathers, but none to avow it, being damned.

September 5.

VIMONDA, a Tragedy, by Mr. MAC DONALD. Tolerably received.

September 28.

THE VILLAGE LAWYER, a Farce, in two acts, taken from the French.

This piece lay ſometime in the Manager's hands, before he ventured it, as he entertained but a very indifferent opinion of it. It was now tried for a benefit; when the unexpected ſucceſs it met with (which muſt be chiefly imputed to the excellent acting of Mr BANNISTER, Jun.) rendered it ſoon a ſtock-piece. The Manager was ignorant of the author, who, as reported, was a diſſenting Miniſter in Dublin, but on account of his ſituation did not chooſe to avow it. It was even put into Mr. COLMAN's hands, without the author's knowledge, by a friend who had very fortunately ſaved the MS. from the flames; for, like the Manager, the author himſelf was apprehenſive it would not do on the Engliſh ſtage; he was however agreeably ſurpriſed when informed not only of its great ſucceſs, but likewiſe preſented with he emolument ariſing from the Farce, which

the Manager had transmitted for the author to the gentleman from whom he had received the piece; at the same time Mr. COLMAN, it is thought, purchased the copy-right.

In a pirated Edition of this Farce, we read in the title page, *Written by Mr. Macready*;— thus, the secret thieves not only make free with the *works* of others, but even their *names*.

Royalty Theatre.

WELLCLOSE-SQUARE.

The wild attempt to raise this Theatre, (for I cannot say *its rise* as it never attained that honour) and its speedy dissolution are instances not to be paralleled in theatrical history.

The first stone of the spacious building intended for a new Theatre, erected near Wellclose-square, was laid by Mr. JOHN PALMER, of Drury-Lane Theatre; a grand procession being made on the occasion. Mr. PALMER, assisted by his son, deposited, in a cavity appropriated for that purpose, an inscription, which was publicly read by

JOHN MORGAN, Esq. Recorder of Maidstone; of which the following is an authentic copy:

"The Inscription on this Scroll is intended to convey
The following Information,—
That
On Monday the 26th day of December,
In the year of our Lord 1785,
And
In the 26th year of the Reign
Of our Most Gracious Sovereign
GEORGE THE THIRD,
The First Stone of a Building,
Intended for a Place of Public Entertainment,
Was laid by
JOHN PALMER, COMEDIAN,
In the presence of a numerous Party of
Friends to the Undertaking;
JOHN WILMOT, Esq. being the Architect
and Builder.
The Ground selected for the Purpose
Being situated within the Liberty
Of
His MAJESTY's FORTRESS and
PALACE
Of the TOWER of LONDON.

It has been resolved, that in honour of the Magistrates, the Military Officers, and inhabitants of the said fortress and palace, the edifice, when erected, shall be called,

THE ROYALTY THEATRE.

Sanctioned by authority, and liberally patronized by subscription."

Mr. PALMER, of Drury-Lane Theatre, was the appointed Manager. Whether that gentleman was deceived by the ſubſcribers or not, cannot be ſaid, but true it is, too true, that many a performer, author, &c. was deceived by *Him*. Among the performers were Meſſ. QUICK, RYDER, JOHNSTONE, Mrs. MARTYR, Mrs. WELLS, &c.— But when no legal authority could be produced for the opening of the houſe, they very prudently declined any connection with it; among the authors were Meſſrs MURPHY, VAUGHAN, &c. beſides a number of Compoſers, Painters, &c.

The opening of the Theatre was announced for June 20, 1787; but previous to this, a cautionary advertiſement appeared in the public prints, ſigned by Meſſrs. HARRIS, LINLEY and COLMAN, Managers of the *Theatres Royal*, ſhowing the ſtatute, which enacts, that perſons *acting* contrary to the proviſions in that act, ſhall be deemed *Rogues* and *Vagabonds*; and announcing a determination to proſecute all who ſhould offend againſt the law. This annunciation had the deſired effect; for now all the chief actors and actreſſes ſeceded from the company. Finding they could not act legally for hire, a ſubterfuge was adverted to, and the theatre was opened for the benefit of the London Hoſpital.

The houſe was exceeding full, but far from brilliant, for no ladies of diſtinction ventured in; the conteſt for places was very violent; the curtain roſe at ſeven o'clock, and a few voices calling for Mr. PALMER's patent, occaſioned ſome diſturbance—on which the Manager came forward, and in a conciliatory ſpeech implored the audience to preſerve a peaceable conduct, and not give his enemies cauſe of complaint. He alſo gave orders that the doors ſhould be ſhut When this tumult ſubſided he then ſpoke the following addreſs, written by ARTHUR MURPHY, Eſq.

" WHERE'ER fair ſcience rear'd her laurel'd head
" In ev'ry clime, where Truth her light has ſpread,
" Where civil union harmoniz'd mankind,
" And join'd to poliſh'd manners, taſte refin'd;
" Thither on eagle wings the Muſe has flown,
" There fix'd, and made the favour'd ſpot her own.
" In Greece her tuneful ſtrains ſhe taught to flow,
" And the ſcene charm'd with imitated woe.
" Terror and pity ſeiz'd th'impaſſion'd breaſt,
" And the fair Moral to the heart was preſs'd.
" The Magiſtrates ſoon ſaw, in Virtue's cauſe,
" The ſtage a ſupplement to public laws.
" And from the nation's fund, with gen'rous aim,
" Rais'd the proud dome, and fann'd the poet's flame.
" The well proportion'd pile was ſeen to riſe
" On marble columns tow'ring to the ſkies.

" Nor more the ſtroller with his mimic art,
" Rumbled about each village in his cart.
" No more bedaub'd, and grim with lees of wine,
" He outrag'd modeſt Nature in each line;
" An Amphitheatre,—whoſe ſpacious room
" Could hold, uncrowded, Athens in its womb,
" Gave him the ſplendid ſcene, the gorgeous hall,
" The buſkin's pride, and the long trailing pall.
" Their vagrant life the actors then gave o'er,
" Deem'd *Beggars*, *Rogues*, and *Vagabonds* no more.
" In Britain long our ſcene neglected lay;
" The *Bull*, the *Globe*, preſented ev'ry play.
" To Inns and Taverns Shakſpeare had reſort:
" The Bard's own genius was his beſt ſupport.
" At length fatigu'd with war and civil rage,
" With monarchy reſtor'd we rear'd the ſtage.
" And now, our minds, while bright ideas fire,
" We bid this night another dome aſpire!
" And hope,—while your protection quells each fear,
" The Muſe will find a ſafe aſylum here.
" Yet ſome there are who would our ſcheme annoy;
" 'Tis a monopoly they would enjoy.
" Th' Hay-market, Covent Garden, and Old Drury
" Send forth their edicts "full of ſound and fury."
" Three jarring States are leagu'd in jealous fit,
" And they—whom *wit* maintains,—*wage* war on *wit*.
" But wit, like day-light, nothing ſhould reſtrain,
" The ſame in Goodman's-fields and Drury-lane.
" And if the Drama liſt on Virtue's ſide,
" Say—can the moral be diffus'd too wide!
" If the ſun gild yon *Weſt* with golden ray,
" The *Eaſt* may feel the beams of riſing day.

" Like gen'rous rivals let all parties boaſt
" One only ſtruggle—Who ſhall pleaſe you moſt;
" Fines and impriſonment no more proclaim,
" But praiſe the ſoil from which our *Garrick* came.
" If ſtill their rage,—our fortune here to mar,
" Cry havock, and let ſlip the dogs of war,"
" Our means are honeſt; our hearts firm and true,
" The conteſt glorious! for we fight for you."

After this the Comedy of "*As You like It.*" and the farce of "*Miſs in her Teens,*" were performed; the characters were not expreſſed in the bills of the day, but were as follow:

AS YOU LIKE IT.

Jacques, ... Mr. Palmer.
Orlando, ... Mr. Harrington.
Oliver, ... Mr. Shatfield.
Touchſtone, ... Mr. Kipling.
Duke Senior, ... Mr. L'Eſtrange.
Duke Frederick, ... Mr. Hudſon.
Amiens, ... Mr. W. Palmer.
Sylvius, ... Mr. Marriot.

Roſalind, ... Mrs. Belſille.
Celia, ... Mrs. Fox.
Audrey, ... Miſs Hale.
Phœbe, ... Miſs Burnet.

MISS IN HER TEENS.

Fribble, ... Mr. W. Palmer.
Puff, ... Mr. Follet, ſen.
Jaſper, ... Mr. Simpſon.
Captain Lovett, ... Mr. Weſtcoat.
Captain Flaſh, ... Mr. Palmer.
And Miſs Biddy, ... Mrs. Gibbs.

After the farce, Mr. PALMER, having previouſly requeſted the audience would ſtay, came forward and read the following addreſs:

" *Ladies and Gentlemen*,

" I am ſorry, on the firſt night that I have the " honour of ſeeing this Theatre graced by ſo " ſplendid an appearance, to be obliged to trouble " you with the peculiar circumſtances of my ſitua- " tion.

" I had flattered myſelf that I ſhould be able, " during the ſummer months, to exert my beſt en- " deavours in your ſervice.

" This Theatre was built under a letter of appro- " bation from the Lord Lieutenant Governor of the " Tower; and being ſituated in a Palace and for- " treſs, in a diſtrict immediately within his juriſdic- " tion, his conſent, added to a licence obtained from

" the Magiſtrates, authoriſing a place of public
" entertainment, were deemed legal authority.

" The firſt ſtone of the building was laid on the
" 26th of December, 1785.

" At that time the Managers of the Theatres at
" the Weſt end of the town made no kind of objec-
" tion.

" In the courſe of the laſt ſummer, when I per-
" formed at the little Theatre in the Hay-market,
" Mr. COLMAN wrote a prologue, which I ſpoke
" on my benefit night, and among others, were the
" following lines,

" For me whoſe utmoſt aim is your delight,
" Accept the humble offering of this night;
" To pleaſe, wherever plac'd, be ſtill my care,
" At Drury, Hay-market, or *Wellcloſe-Square*.

" As Mr. COLMAN knew the plan I had then in
" view, it was fair to conclude that he did not medi-
" tate an oppoſition.

" Mr. HARRIS, the Manager of Covent-Garden
" Theatre, gave his conſent in writing, that Mr.
" QUICK ſhould be engaged here.

" After all this, to my great aſtoniſhment, when
" a large expence had been incurred, and this houſe
" was completely ready for opening, the three Ma-

" nagers thought good to publish in the newspapers,
" extracts from different Acts of Parliament, ac-
" companied with their joint resolution, to put the
" Act in force against this theatre.

" They went a step further, they served me with
" this notice.

[Here Mr. PALMER read a copy of a notice sent to him, signed by THOMAS LINLEY, THOMAS HARRIS, and GEORGE COLMAN, acquainting him, that instructions were given to lodge informations against him for every appearance he should make in any play, or scene of a play, at any unlicensed Theatre, contrary to the statute.]

" I have the satisfaction to find, that those three
" gentlemen are the only enemies to this undertak-
" ing; and it will be for themselves to consider
" whether they are not, at the same time, opposing
" the voice of the public.

" For myself, I have embarked my all in this
" theatre; persuaded, that under the sanction I ob-
" tained, it was perfectly legal: in the event of it
" every thing dear to my family is involved.

" I was determined to strain every nerve to merit
" your favour; but when I consider the case of
" other performers who have been also threatened,
" with prosecutions, I own whatever risk I run my-
" self, I feel too much to risque for them!

" I had promiſed a benefit play for the uſe of the " London Hoſpital; and all the performers agreed " with me, that one night, at leaſt, ſhould be em- " ployed for so uſeful a purpoſe.

" We have not performed for hire, gain, or " reward; and we hope that the three Managers, " with the Magiſtrate in their intereſt, will neither " deem benevolence a miſdemeanor, nor ſend us for " an act of charity, to hard labour in the Houſe of " Correction.

" I beg pardon for treſpaſſing thus long upon " your patience; circumſtanced as things are, and " a combination being formed to oppreſs and ruin " me, it is not, at preſent, in my power to give out " another play.

" Under the Act of Parliament, which empowers " the Magiſtrates to allow certain performances, I " obtained a licenſe; and to whatever purpoſe of " innocent amuſement this Theatre may be con- " verted, your future patronage will abundantly " compenſate for every difficulty I have had to en- " counter.

" Tumblers and Dancing Dogs might appear un- " moleſted before you; but the other performers " and myſelf ſtanding forward to exhibit a moral " play, is deemed a crime.

"The purpoſe however, for which we have this "night exerted ourſelves, may ſerve to ſhew, that a "theatre near Wellcloſe-ſquare, may be as uſeful "as in Covent-garden, Drury-Lane, or the Hay-"market.

"All that remains at preſent, is to return you my "moſt grateful thanks for the indulgence with "which you have honoured me this night: I for "bear to enlarge upon that ſubject; my heart is "too full—I have not words to expreſs my feelings. "I ſhall be ever devoted to your ſervice.

"Until it is announced, that this houſe ſhall be "again opened with a ſpecies of entertainment not "ſubjecting me to danger, I humbly take my "leave."

This addreſs produced a letter from Mr. QUICK, in which he declared that the only writing that had paſſed between Mr. HARRIS and him on the ſubject, was a letter dated April the 2d.—of which the following is an extract.

"—— And now for Wellcloſe-ſquare Theatre. "I am a good deal concerned to perceive you are "become a real warm partizan of it; by this time, "I ſuppoſe you all confeſs (for it muſt always "have been known) that nothing but an act of Par-

" liament could legalize its opening. Will you,
" one of the heads of a profeſſion in itſelf as liberal
" as that of law, phyſic, or any other, degrade, va-
" gabondize, and, as far as you are able, ruin all
" Theatrical Property, and in moſt certain conſe-
" quence, all its dependants! Such muſt be our in-
" evitable fate, when unprotected by legal monopoly
" and Royal and Parliamentary ſanction.

" If Mr. PALMER can perform plays, &c. &c.
" why not Mr. HUGHES, Mr. JONES, Mr. ASTLEY,
" and Sadler's Wells, and Freemaſons Hall, &c.
" Depend on it your plan leads to the making an
" Actor and a Manager two of the moſt deſpicable
" characters in ſociety. A phyſician is a moſt
" honourable employ, but who more infamous than
" a mountebank? Your caution to me about being
" the ſingle oſtenſible oppoſer of your ſcheme, I take
" exceedingly kind; but you yourſelf are an inſtance
" that I have hitherto not ſo acted; and you know
" I have not actively oppoſed you, nor any one of
" our Company, from agreeing with the proprietors
" of that place; at the ſame time I feel it would be
" diſingenuous not to confeſs to you, that my abſo-
" lute inactivity ariſes from conviction, that an at-
" tempt ſo palpably in the face of all legal autho-
" rity, cannot ſucceed. You ſay, " it is talked of

"from Temple-bar to Woolwich, and is the pre-
"vailing topic;" I do not doubt it; but do not let
"that deceive you—Would not the famous *** be
"as much celebrated, if he was boldly to announce
"to the public, a ſcheme for erecting new rooms for
"E. O. and Faro? In ſuch caſes there is no truſting
"to the ſupineneſs or timidity of the parties moſt
"intereſted. And if even no one Magiſtrate ſhould
"be enough actuated by duty, to ſtand forward in
"ſupport of the law, yet the whole ſcheme is al-
"ways at the mercy of any ſingle individual, who
"thinks himſelf ill-treated by the property;—and
"pray tell me how long ſuch a foundation will carry
"a theatre? I have written ſo much to you be-
"cauſe I eſteem you, and ſee you are falling in error
"—but of this I ſhall be happy to convince you
"when we meet—till when, and always,

I am yours,

THO. HARRIS.

Mr. PALMER's addreſs likewiſe produced the following from Mr. HARRIS:

"Mr. HARRIS thinks it would be an affront to
"the often experienced candour of the public, to
"offer any thing more in proof, that the inſinuation
"of duplicity on the part of Mr. HARRIS has no
"foundation whatever. As to the complaint, that

"no notice was given during the building of the "Theatre, it may be aſked, could it be conſidered "as incumbent on the patentees to lay down the law "for Mr. PALMER? In fact, the acts of parlia-"ment reſtraining the performances of plays, in-"terludes, &c. &c. were notorious to Mr. PAL-"MER, and all concerned in theatrical repreſentation; "but Mr. PALMER, uniformly, and with the moſt "ſolemn aſſeverations, inſiſted he poſſeſſed a com-"plete, though concealed, legal right for theatrical "performances. Indeed, Mr. PALMER himſelf "acted inconſiſtently with his avowal, by actually "engaging himſelf in the beginning of February, to "Mr. COLMAN, for his regular performances "during the whole of the ſeaſon at the Hay-market "Theatre, though at the ſame time he was by every "means engaging others to perform for him in "Wellcloſe-ſquare. Still, however, this firm lan-"guage (of having legal authority) he invariably "held until Monday laſt, when it appeared to Mr. "QUICK and others, that he had none. To ſuch "hidden pretended authority, Mr. HARRIS could "only oppoſe his diſbelief of the fact, and any no-"tice of ſuch his opinion, given formally in writing "to Mr. PALMER, muſt have been ridiculous in the "extreme.

"Mr. HARRIS is much concerned to be com-
"pelled thus to obtrude himſelf on the public notice,
"being conſcious that the attacks of falſhood and
"diſappointed malevolence are the moſt completely
"repelled by perfect ſilence and contempt; and this
"method, which he conceives to be moſt conſiſtent
"with the high reſpect and duty he owes the public,
"he will moſt determinately oppoſe to the calumny
"which he muſt expect to incur upon this occaſion.

"Mr. HARRIS has too much regard for the profeſ-
"ſion by which he lives not to feel, with much
"concern, the diſtreſſes that muſt be endured by
"numbers of the drama's dependants, who have re-
"lied on Mr. PALMER's aſſurances for a ſubſiſtence
"the enſuing ſummer. He, therefore, gives this
"public notice, that if thoſe under the above de-
"ſcription can form ſuch a company as may be able
"to give any theatrical performances that may pro-
"bably attract the notice of the public ſufficient to
"afford them any relief in their preſent ſituation,
"they are welcome to the free uſe of Covent-garden
"theatre, wardrobe, &c. &c. for three nights, at
"any time that may be moſt convenient to them, be-
"tween the preſent and firſt day of Auguſt next.

The performers taking Mr. HARRIS's propoſal in
dudgeon, treated it with contempt in the public
prints.

A paragraph likewiſe appeared on the part of Mr. COLMAN, ſtating that before the lines of the prologue in queſtion were ſpoken or written, Mr. PALMER had not only covered in his Royalty Theatre, but had himſelf aſſured Mr. COLMAN that the plan he had adopted contained nothing that would in the leaſt interfere with the buſineſs or intereſts of the Haymarket Theatre; and that ſo far from intending only to engage the public attention during the ſummer months, the chief object of the undertaking was to exhibit in the winter.

The iſſue of this conteſt appeared ſoon after in an advertiſement, in which Mr. PALMER announced his intention of opening his theatre on Monday July the 3d, "with a ſpecies of entertainment which the too "rigid cenſors of his conduct could not impede."—The theatre accordingly opened with trifling Burlettas, Pantomimes, &c. and ſo attached was Mr. PALMER to the undertaking, that he, and Mr. BANNISTER, ſen. whoſe *friendſhip* made him forget his *intereſt*, abſolutely refuſed to return in the winter to their former ſituations. Some intereſt was made to get a patent now, but ſuperior intereſt baffled the deſign; and when the theatre loſt the attraction of novelty, it ſoon dwindled into nothing; in ſhort after a rotten triumph, the Manager was obliged to

lay down a power usurped, and return to Old Drury, where he was warmly congratulated.

It was said that the Managers retained so great an aversion to this theatre, its friends and supporters, that they took every opportunity of proving it; yet we find many of the actors were employed afterwards by those very Managers, and the Pantomimes of *Don Juan* and *the Deserter*, which owe their origin to the Royalty Theatre, were made use of at Drury-Lane and Covent-garden. I cannot suppose that men of sense like Mr. HARRIS, &c. could bear an unnatural resentment against the unfortunate dupes of a mad undertaking.

The following are the productions indebted to the Royalty Theatre during this period, for their introduction to the public.

July 3.

THE BIRTH DAY, a Burletta.

HOBSON's CHOICE; OR, THESPIS IN DISTRESS, a pantomime, with an introductory Burletta.

August 11.

THOMAS AND SUSAN, a Burletta, borrowed from the *Poor Soldier*.

August 12.

DON JUAN; OR, THE LIBERTINE DESTROYED, a Pantomime.

September 5.

HERO AND LEANDER, a Burletta.

September 10.

ALMIRINA, a mock tragedy, by ARTHUR MURPHY, Esq.

September 15.

TRUE BLUE, a Burletta.

November 13.

HARLEQUIN MUNGO; OR, A PEEP INTO THE TOWER, a Pantomime.

December 3.

APOLLO TURNED STROLLER, a Burletta.

January 1, 1788.

THE DESERTER OF NAPLES, a pantomimical exhibition.

January 16.

THE CONSTANT MAID, a Ballet.

These entertainments were diversified by occasional *Prologues*, *Recitations*, *Lectures*, *Imitations*, &c.

The following are the most remarkable among the former, where the reader will find that all the satire is chiefly levelled against the Managers of the *Theatres Royal*, for their *unkind* interposition, though, the *furor dramaticus* of these *Royalty* adventurers was, impartially speaking, a greater object for censure.

TALE from BAKER's CHRONICLE.

Spoken by Mr. PALMER,

Written by ARTHUR MURPHY, Esq.

" BY a triumvirate tormented sore,
" Traced by their followers to this friendly shore,
" No more I dare, though in a righteous cause,
" By fair endeavours, seek your kind applause,
" (My foes, for their own ends, respect the laws.)
" A right they claim, and they have us'd it long,
" To deal in foreign farce, and foreign song.
" What, tho' free commerce now is given to all,
" 'Tis theirs, they say, the market to forestall,
" Of all that Jonson or that Shakspeare wrote,
" Your ears must never hear a single note,
" Proudly they claim the Drama as *their own.*
" And Rowe and Southerne writ for them alone.
" From Otways page should I a scene retail,
" One moral sentence sends me to a jail.
" Th' unequal war if I desist to wage,
" Each Morning Paper thunders forth their rage.
" Shall I with calumny the cause debate,
" Or rather, with your leave, a Tale relate?

" In elder times, not in these days of glory,
" (From Baker's Chronicle I learn the story.)
" To please the crowd, and make the Village stare,
" Three Booths were licens'd at a Country Fair.
" Whate'er they did, obtain'd applause from all,
" An English ballad, or Italian squall.
" At length an Actor—somewhat of a prig—
" Boasted the skill to imitate a Pig.
" He squeak'd; he grunted; loud the million roar,
" What wond'rous wit! *bravissimo! encore!*
" An honest countryman, who saw the deed,
" Gave notice, he would full as well succeed
" He built a Booth, a Pig beneath his coat
" Squeak'd, as he pinch'd, with nature's genuine note.
" The licens'd Managers began to huff:
" 'Tis all unnatural; what woeful stuff;
" Who acts with us, pursues a lib'ral art;
" In a new Booth you must not touch the heart.
" Upon our stage you have a grand procession;
" A Lawyer, Officer, or great Physician.
" From our Monopoly whoever flies,
" Commences rogue——begins to vag'bondize.
" And tho' his med'cine may be still the same,
" He turns a Mountebank, and damns his fame;
" Tho' at our Booth it may be lawful ware,
" It is a faro Bank, if held elsewhere.
" The modest Swain, who heard each roaring throat,
" Retir'd, yet kept his Pig beneath his coat.
" Nature and truth were all he had in view:
" He hop'd for better times, and straight withdrew."

AN ADDRESS TO FRIENDSHIP.

Spoken by Mr. Palmer, on Mr. Bannister's Night.

Written by T. VAUGHAN, Esq.

" LIVES there a feeling in the human breast,
" Whose virtues stand more eminent confest,
" Than sacred *Friendship*? whose exhaustless ray,
" Pure as its source, dispels life's clouds away;
" Cheers from the widow's eye the falling tear,
" And frees the child of sorrow from despair;
" Is man's best med'cine in the worst disease,
" And makes e'en age wear—cheerfulness and ease;
" Sheds its sweet influence o'er domestic woe,
" And guards the social hour from ev'ry foe;
" Points to the scene of future joys afar,
" Not as a meteor—but a guiding star;
" Improves our happiness, abates our fear,
" By doubling transports, and dividing care.
" These are the virtues which on *Friendship* wait,
" And these the blessings——*I*——have felt of late
" From *One**, " who, once determin'd, never swerves,
" Weighs ere he trusts, yet weighs not ere he serves;"
" But nobly fir'd with sympathetic zeal,
" Dar'd to encounter what he dar'd to feel;
" Nor shrunk he from the verdict of our Laws,
" Obtain'd by Faction in Oppression's cause.
" And what is *Friendship*'s call, when blest with pow'r,
" If not exerted in the pressing hour?

* *Mr. Bannister.*

" Then ſpare the feelings of a grateful heart,
" Nor blame the fond emotions I impart,
" Which live impreſs'd—beyond the reach of art.
" Nor yet to One—is fix'd the debt I owe,
" But proudly boaſt the Friendſhip you beſtow,
" Which here—I'll cheriſh to my lateſt days,
" The grateful ſervant—You have deign'd to raiſe."

The following Occaſional Addreſs,

By T. VAUGHAN, Eſq.

Was ſpoken by Mrs. GIBBS on her Benefit.

" BEHOLD—the Comic Muſe, a dire event,
" Loſt to *this Stage*—by Act of Parliament—
" Then wonder not, good folks, or think it ſtrange,
" That I, long tongue-tied, hazard *now* a change.
" For who could this ſame dumb ſhew hear, and feel
" The flatt'ring tranſports which ſuch ſcenes reveal?
[*Looking round the houſe.*]
" Then ſpeak I will—altho' I ſpeak alone,
" Since here, to-night—the *Mandate's all my own.*
" But firſt, I'll borrow of my Siſter Muſe,
" A little ſober ſadneſs to infuſe—
" Leſt ſome *goodnatur'd friend*—may *kindly* ſay—
" *Gibbs* is much too free—on a firſt eſſay."
" Then thus my ſallies I'll put on—and next—
" Proceed by way of Prologue—to my text.
[*Putting on an affected ſerious air.*]
" If hard the taſk to thoſe of claſſic ſkill,
" Who wield at leiſure their dramatic quill,
" And form their models on the *ancient* rules,
" Yet dread the ſentence of our modern ſchools,

" What muſt the feelings be of thoſe, who come,
" Like me, *untutor'd*, to await their doom?
" When, of all trials which alarm our fears,
" There's none more awful than the Stage appears;
" Where oft, (*too oft*) the party critics ſit,
" Arrang'd, to catch the nod, around the Pit,
" And *hiſs* their malice forth, inſtead of wit,
" Crying, " Good Heavens! what a bore!—Why ſure,
" Who in their ſenſes could ſuch ſtuff endure?
" And then forſooth, becauſe the creature's young,
" She hopes to tye up every critic's tongue:
" Whilſt others claim from Beauty's witching charm,
" Their ſure quietus from all cynic harm.
" But what has Youth or Beauty *here* to claim?
" 'Tis Merit only can entitle fame;
" And whether male or female, young or old,
" 'Tis ours, *the Town*, all errors to unfold."

[*To be delivered in character of an affected Town-critic.*]

" Such *was* the language held in former days,
" Ere *Siddons* roſe, or *Sheridan* writ plays;
" Whoſe pow'rs the Stage's dignity reſtore,
" And give that luſtre it ſcarce knew before—
" And whence—I read it in each Critic's eye—
" Malice is ſoften'd to humanity.
" And I—thus urg'd—by Fame's Circean lure,
" Shall hope indulgence—as my only cure;
" For fears and apprehenſions I have known,
" In ſtepping forth my gratitude to own;
" Which you ye fair, and you of graver caſt,

[*Addreſſing the Boxes and Pit.*]

" Have ſo impreſs'd—it muſt for ever laſt—
" For who, but knows, we all your favour claim,
" *Our means tho' diff'rent—yet our end's the ſame.*"

A Benefit being given for the MARINE SOCIETY, the following was an Addreſs on the Occaſion;

Written by A. MURPHY, Eſq.

And Spoken by Mr. PALMER.

"FOR noble ends when here this audience meets,
"And ev'ry breaſt with Britiſh ardour beats,
"When thus the naval Guardians here conſpire,
"In the brave ſea-boy's mind to fan the fire,
"May I—a perſecuted actor--dare,
"In zeal like yours to claim an humble ſhare;
"In this great cauſe how willing could I ſoar
"To heights my feeble wing ne'er reach'd before;
"Oh! for a Muſe of Fire! great Shakſpeare's muſe,
"Wide thro' the realm one ſpirit to diffuſe.
"But not for me th' immortal bard to quote,
"Three modern Managers claim all he wrote,
"Elſe Henry's war and Agincourt we'd ſhow,
"And bid with kindred warmth your boſoms glow.
"What ſcenes ſo worthy here to ſtrike your view,
"As that which Britain's ſons now act anew?
"Rous'd by the Gaul, when late with fierce alarms
"The nation rung, and Heroes graſp'd their arms,
"The Genius of the Iſle then ſtood confeſs'd;
"Still our fifth HARRY lives in GEORGE's breaſt.
"A people's rights 'tis Britain's to reſtore,
"And ſpread fair liberty from ſhore to ſhore.
"A Brunſwick here ſupports the public cauſe,
"For Naſſau there his ſword a Brunſwick draws.
"United thus, we chaſe all danger far,
"Content with Peace, but ſtill prepar'd for War

" One voice, one hand, when Liberty inſpires,
" Man but our navy, and the foe retires.
" Firm as Gibraltar, Albion's cliffs ſhall ſtand,
" And other ELIOTTS guard their native land;
" To France and Spain once more our power diſplay,
" And bid them ſummon on one glorious day,
" An amphitheatre of Princes round,
" To view the ſcene and tremble at the ſound.
" If war muſt come, with ten-fold vengeance ſtor'd,
" Our Flag diſplay'd and Engliſh hearts on board,
" Our fleets in ev'ry clime the wave ſhall ſweep;
" And bear their thunder o'er the furrow'd deep;
" 'Till fartheſt India, near the riſing day,
" With willing hearts ſhall own Britannia's ſway;
" 'Till the new world the ſeas in vain divide,
" And wealth come floating on each ſwelling tide;
" 'Till hoſtile nations all ſtate craft ſhall ceaſe,
" And bind with ſacred Truth a laſting Peace.
" This glorious end the Navy's friends purſue;
" Of their wiſe ſyſtem this the gen'rous view.
" Ye Patriot Band, proceed: to Albion's eyes
" From your own ſchool of *War*, new HAWKES may riſe;
" Perhaps ſome youth, whom now with care you train,
" In time may *wield* the TRIDENT of the main.
" And hark! they come;—theſe ſounds proclaim them near;
" The Plants you rear'd! Britannia's Sons appear."

The back ſcene draws and diſcovers a view of the ſea, a man of war with colours flying.—Then a proceſſion of the marine boys, with officers and ſailors. The curtain drops to "Rule Britannia."

The MUSES in MOTION.

Spoken by Mrs. HUDSON, and Mrs. GIBBS,

In the Characters of the *Tragic* and *Comic Muse.*

Written by MILES PETER ANDREWS, Esq.

[*Scene draws and discovers the* Tragic Muse *standing on a Pedestal.—After some time she advances to the front with her Bowl and Dagger.*]

" NEW to this stage, beset with virgin fears,
" For the first time *Melpomene* appears;
" Tho' on these boards she oft hath silent stood
" With eye uplifted thus—in mournful mood,
" Fixt as a post she neither said nor sung:
" 'Tis the first time the Muse has found her tongue.
" What shall she urge, to prove her vast delight,
" Thus left at liberty to talk all night;
" What joy on earth so great, so overflowing,
" As when a female tongue's just set a going?
" Answer, ye Husbands, is their aught in life
" So truly precious as a chatt'ring wife?
" Save the still dearer joy if left alone,
" To praise their talents, when they're dead and gone.
" But hold:—my Province is to fume and swagger,
" Rave, rant, and start, and wield my bowl and dagger;
" Oh! would some wooden Hero now appear*!
" Whom I might scold and stab without a fear;
" How I would pull his painted locks about,
" Seize his glass eye, and tear his blinker out.

[*A voice is heard from below.*

* Alluding to the figures in the mock tragedy of ALMIRINA.

" What noiſe is that, ſeems threat'ning from below,
" Breaks on our grief, and interrupts our woe?
[*Mrs. Gibbs, as the Comic Muſe, ſpeaking under the Stage.*
" Open the trap, Sirs, quick, and wind me up—
" [*Comic Muſe aſcends——the other ſtarts, and affects a ſerious altitude.*
" Your ſervant, Siſter, with your knife and cup.
[*Sneeringly.*
[*To the audience.*
" Well, friends! we both are come your hands to kiſs,
" The tragic Lady, and the comic Miſs;
" But ſhould we both attempt to keep poſſeſſion,
" Warrants may iſſue from the Quarter Seſſion:
" For tho' alone, our tongues may be untied well,
" A dialogue will ſend us both to Bridewell;
" Think of our danger ſhould we rouſe again
" The *informing Carpenter* of Drury-Lane;
" Danger ſo dire it ſtaggers all belief,
" *Water and Bread*, for calling out *Roaſt Beef.**
[*Imitating Delpini.*
" Since then you cannot take us both in keeping,
" Which Miſs ſhall ſtay, the laughing, or the weeping?
" If me ye chooſe, kind Sirs, for *cara Spoſa*,
" I'll inſtant tip my ſiſter a *Mendoza*.
[*Holds up her fiſts.*
" The *Comic Muſe* with fiſts can make diſpatch,
" A very *Jordan* at a Boxing-match.
[*To the audience.*
" Methinks you ſmile---Siſter, I've got the day——
" Reſign you muſt, ſo ſink, and die away.
[*Touches her with the maſk.*

* The charge againſt Delpini for which he was apprehended, was for articulating thoſe words without muſic.

" Strike music *(music plays)* to assist her parting groan,
" There, going, going, going, going, gone.
[*Tragic Muse sinks to soft music.*
[*The Comic Muse, when the other has disappeared.*
" I've clear'd the stage; but now how hard the task
" To clear myself, and sport the comic mask.
" With inoffensive mirth the hour to waste,
" And suit the humour of each varying taste.
" 'Tis easier far to rise with dumb grimaces,
" Stand on a Pedestal, and make wry-faces.
" Look at that lean consumptive critic yonder,
[*Pointing to the House.*
" Wrapp'd in his night-gown, how he gapes with wonder,
" Methinks, he says, " I hate your foolish giggle,
[*Talking like a hectic old man.*
" As well sing Butter'd Peas, or Wilkes's wriggle."
" Give me *Don Juan*, when he's hoisted off,
" *Gray* and a *Church-yard*——haugh *(coughing)* oh, curse this cough."
" Fegs! cries that short thick lady in the corner,
" I think as how, 'tis *very* cross to scorn her:
" I loves a joke---for spouse he jokes and Cuz:
" Laugh and grow fat, they cries, and so we does.
" Look! says *Miss Frizzle* to her friend *Miss Simper*,
" How can you like my dear, to sit and whimper?
" I'm all for fun and frolic, mirth and glee,
" *Signor Delpini* is the man for me."
[*In an affected formal manner.*
" But not for me, Miss, tho' the creatures, sing;
" They tell me, your *Signors* are not the thing."
" What do I see! *Miss Biddy*—pray step down,
[*Beckoning to the House.*
" The *Comic Muse* may claim you as her own.—
[*Retires to the side a little, and returns as Miss Biddy in Miss in her Teens.*

" Well, here I am, quite anxious to be ſeen,
" And on my *Say-ſo*,—Miſs, I'm turn'd thirteen;
" Lord how the Beaux do ſtare! Goles, what a heap!
" Lend me your maſk, that I may take a peep.
[*Looking through the Maſk.*
" Tho' hang it, that's a fooliſh way to ſee;
" For then the Beaux can't take a peep at me.
[*Throws the Maſk away.*
" Would you believe it Miſs? Laſt night Papa
" Sitting at ſupper with my poor Mama;
" Betwixt ourſelves, they don't agree a bit;
" Wife, ſays old Gruff, that girl's a forward chit.—
" It can't be, Dear—Pſha! hold thy ſilly clack;
" I ſaw her riding on the coachman's back;
" Well, let her ride,—ſhe's nothing but a child;
" Young folks, my love, will be a little wild:
" She knows no harm—No harm wife?—No, duck, no;"
" They little think, but I know what I know.
[*Putting her finger to her noſe archly.*
" Well, I do like to ſee two folks make love;
" Firſt ſhe ſmiles thus—then he draws off her glove;
" Then ſhe ſays, don't you—then he ſays I will,
" And then ſhe frowns, and tells him to ſit ſtill;
" Then he looks glum, and then ſhe pats his cheek;
" Then they get up, and play at hide and ſeek;
" And then they Buss, and then ſhe's made a wife—
" Oh! I could act it to the very life.
" Theſe humble efforts of the Comic Muſe,
" She truſts this gen'rous circle won't refuſe;
" More than content, if you accept her toil,
" And crown it with a kind approving ſmile.

Beſides theſe, and other occaſional addreſſes, &c. a whimſical entertainment called the *Catch Club*, was

introduced: this consisted of the musical performers sitting at a table with wine, &c. while the Manager as president, called upon each for a favourite song, and gave them a loyal or temporary toast at the conclusion.

END OF THE FIRST VOLUME.

See ADDENDA

AT THE END OF

VOL. II.